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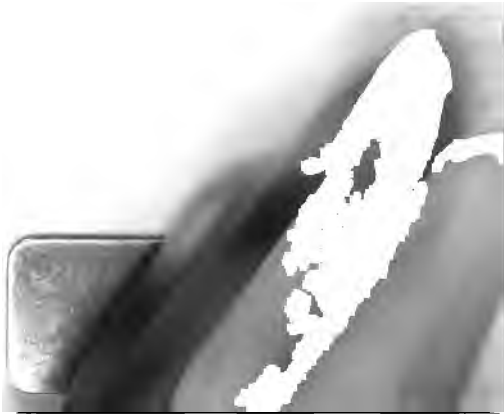

MATERIALS

FOR

FRENCH PROSE COMPOSITION;

OR,

SELECTIONS FROM
THE BEST ENGLISH PROSE WRITERS,
TO BE TURNED INTO FRENCH,

WITH IDIOMATIC RENDERINGS OF DIFFICULT PASSAGES, NOTES,
AND PRACTICAL HINTS TO TRANSLATORS.

BY

FERDINAND E. A. GASC, M.A.

AUTHOR OF

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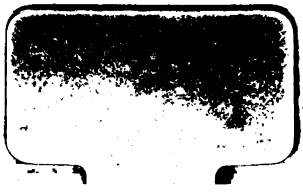

PREFACE.

I HAVE heard many a time learned and sensible people complain of the want of a book for teaching, *as an art*, the youth of this country the higher, as well as the intermediate, kind of French composition. I thought, too, that a work, containing extracts from those authors whose names stand highest in English literature, to be turned into French, could not fail to be eminently useful, if properly executed.

Such a selection I have undertaken, and now offer to the public.

Many conditions were required to make a work of this sort one of thoroughly practical utility.

In the first place, some help was required to enable young persons to translate too difficult passages. In the help given, in the shape of renderings, I felt that the French ought to be, not only genuine and good, but at least as pure and elegant, in a literary point of view, as the English to which it was to correspond. To that end, and to make the work still more worthy of the confidence of the public, I secured the valuable services of several of the most celebrated French writers, whose assistance I cannot but acknowledge in the highest terms—in other words, I consulted the best modern French translations, whenever an English work, from which I had taken

extracts, had been translated. These literary celebrities, from whom I have thus obtained so serviceable a co-operation, are :—the late M. Charles Nodier, MM. Villemain and Aignan (of the Institute of France), MM. Léon de Wailly, Benjamin Laroche, Defauconpret, Amédée Pichot, and others.

I may add, however, and, I hope, without incurring the reproach of vanity, that I have had occasionally to alter some of the renderings of these gentlemen,—not to amend the style, as will be readily supposed, but to make the translation fit the text, in cases where they had obviously mistaken the meaning of the English.

In the second place, not satisfied with presenting, as has been done hitherto, a mere rendering of difficulties at the foot of each page, in a routine-like way, and just as if pupils should not even be supposed to think, I have addressed myself to the understanding of the student, and given a number of notes *raisonnées*, explanatory, suggestive, grammatical, critical, and literary. My chief aim in this has been, to stimulate his intelligence, exercise his reasoning faculties, and improve his taste,—to teach him, in short, practically, the art of writing, so far as French is concerned.

In the third place, in order to show to the student what liberty may and must be allowed in translating, and also what variety of expression the French language admits of, I have, in many instances, given several renderings of the same phrase or expression. This is the plan which was adopted by the late M. Tarver, French master at Eton College, in his *Phraseological Dictionary of the English and French Languages;* and I think it not only

an excellent plan, but the only one by which people can learn any language properly,—that is, if they wish to get a fair insight into its idioms and genius.

In the fourth place, I have followed, throughout the book, a system of copious references to former notes,—a feature which I deem as important as it is novel in a work of this kind. The great advantage, in an educational point of view, of giving merely a hint instead of a translation, where a hint only is required, is obvious. Besides this, nothing enables us to understand the various acceptations of a word and uses of a phrase, better than seeing the same word in different sentences, and the same phrase in different combinations.

With regard to the *amount* of help, in the shape of renderings, it will be perceived that the notes are copious in the first part of the book, and gradually decrease in number towards the end. This has been done with the double view, of placing the work within the reach of every class of students, and of making it progressive.

As to the grammatical points, it could not be expected that I should notice them all. Something has necessarily been left for the teacher to explain: I have confined myself to the more important features.

And now, with reference to the extracts selected for translation.

That a book composed of extracts on various subjects and from various writers, and consequently offering great diversity of styles, facts, and words, is beyond comparison preferable, for the purpose of translation, as well as of general information, to a book all along in the same strain, (whether a collection of letters, or a connected story, &c.,

as most of the works now in use,) and by the same author, is a position too self-evident to require particular proof.[1] Were it only for the reason that the student, as I have invariably found, becomes quite disgusted with his monotonous work before he has gone through many pages, the inducement thus held out to adopt a plan different from that of such tedious and uncouth kinds of so-called educational works, would of itself be sufficient.

In the present selection, most of the extracts are short, they are all lively and interesting, written with spirit, taken from standard works, and consist chiefly of narrations, good examples of conversational English, familiar letters, &c. I have, in fact, endeavoured to adapt this work to the wants of our age—to make a thoroughly modern book. Looking at the purpose for which people, generally, learn French, I have not limited the selection to such authors as would be called English classics. I have thought it desirable to keep in view, likewise, the class of students who now submit themselves to examinations for the civil and military services. I have selected copiously from writers of the day; it being, in my opinion, an essential point to have modern English to translate into modern French. I have chosen, especially for those students destined to naval life, the piece headed "A Sea-Fog and Wreck," by Capt. Basil Hall; to such as are destined to undergo military examinations and to lead a military life, I would strongly recommend the Battles at the end of the work. These also have been selected with peculiar care. They are five remarkable contests, belonging to different epochs of history, and calculated to afford most accurate and im-

[1] "Il faut traduire sur toutes sortes de matières et d'après tous les auteurs, sans quoi la connaissance de la langue restera toujours imparfaite."—DIDEROT.

portant information about the military art and modes of fighting in ancient, middle-age, and modern times. Finally, all the extracts contained in this volume are essentially fitted to improve the feelings, as well as the understanding, of young people.

One word more. The superiority of a work of this nature, likewise over books containing merely detached sentences, is unquestionable, with regard to the purpose of connected composition: those persons who use exclusively the latter kind of books can pretend to nothing higher than rambling tasteless effusions. I also entirely agree with a well-known *confrère* of mine in London, that "the pupil will gain much more real knowledge by translating into French the peculiar expressions of *genuine* English, than by retranslating English *versions* into the original French."

With these general observations, I now leave this work to the appreciation of the judicious friends of education.

F. E. A. G.

BRIGHTON, *January*, 1858.

PRACTICAL HINTS TO TRANSLATORS.

My young readers must not suppose that I am going to give them here a particular secret for a perfect translation. The method of translating perfectly is too easy of explanation to require many words: it consists simply in being thoroughly acquainted with the language from which and that into which we translate. This every one knows well enough, without being told. I intend merely to give directions to the student, by means of which he will be enabled to make the most of his acquired knowledge—whatever degree it may have reached,—so as to produce a better translation than he could have done with the same amount of knowledge, but if left to his own unassisted efforts to turn it to account.

There are, in every translation, as in every composition in any single language, two things to be considered, namely, *words*, separately, which represent simple ideas, and *phrases*, or the association of the words into a more or less complex form of thought.

First, as to "words." So far as the generality of words are concerned, your safest guide will be a dictionary in which the French words corresponding to the English are given accurately. The most accurate and complete diotionary of the English and French languages now in existence, is, I hardly need say it, that of Dr. Spiers. But what I should wish particularly to direct your attention to, is, the danger of being misled,—unless you consult your dictionary every time you are not positively certain of your own knowledge,—by the great likeness of many French and English words which, though having a similar origin, differ, sometimes rather widely, in their meaning. For instance:—*Emphase* is used, in the English sense of 'emphasis,' only as a rhetorical term; in ordinary language it is taken in a bad sense, and means 'bombast.' *Altération* signifies 'alteration' only from good to bad, whilst *changement* is the word that corresponds to 'alteration' in its general acceptation. *Métropole* does not answer to 'metropolis' (see page 69, note [13], of this volume, for a full explanation). 'Concurrence' is, in French, *concours*, or *coopération*, and *concurrence* means 'competition'. 'Editor' (of a

newspaper) is, in French, *rédacteur*, whilst *éditeur* is the name for a 'publisher;' the same difference is observable in *libraire*, 'bookseller,' and *bibliothécaire*, 'librarian;' *librairie*, 'bookseller's shop,' and *bibliothèque*, 'library;' *tuteur*, 'guardian,' and *précepteur*, 'tutor,' &c. In the course of my work I have noticed others, in their proper place. I need not make more than a passing allusion to those words the orthography only of which is slightly different (ex., *sollicitude*, 'solicitude,' *littérature*, 'literature,' &c.); but this particularity is worth alluding to, as the difference, being slight, is apt, on that very account, not to be thought of or noticed, and mistakes with regard to such words are the more easily and naturally made.

Again, one English word only may be used both in a proper and in a figurative sense, whilst in French, there will often be two words to correspond to it, one for the proper and the other for the figurative sense. The well-known story of Young, the author of the *Night Thoughts*, writing, with the best intentions, a somewhat unpalatable compliment, in French, to Fénelon, the author of *Télémaque*, and archbishop of Cambrai, is a striking example of the errors into which a neglect of this distinction between the various acceptations of a word will often lead even persons accustomed to write—and to write well—in their native tongue, when they attempt to express themselves in a foreign language.[1]

A similar distinction must be made between a word as applied to persons, and as applied to things: thus, *une personne* économe, 'an *economical* person,' and *un procédé* économique, 'an *economical* process.'

In conclusion, be careful in the use of the words which you happen to know, or which you find in your dictionary, and always begin by ascertaining whether they do *entirely* correspond to the English words in the particular instance under your consideration.

I have treated of words, first, because, in one sense, they claim priority over phrases, of which they are the constituent elements. But you should, however, not lose sight of this point, namely, that the first thing to be done, when translating an expression, is to consider whether the whole *expression* has not, in French, another *turn*, instead of beginning at once to translate, individually, the *words* of which it is composed.

Next, as to "phrases." Phrases exhibit a more decided stamp of peculiarity than words do, even in those languages containing alike much of the Latin and Greek elements. I am not speaking of the grammatical construction alone, but more especially of the peculiar shape, independently of grammatical rules,—of the idioms

(1) The details of this may be found in the Preface to Dr. Spiers' Dictionary.

or idiomatic turns, which the same thought will very often assume in different languages. The influence of climate, the habits of a people, and other causes, operate powerfully, and with dissimilar effects, in every country, on the manner of thinking of its inhabitants, and consequently on their manner of expression, just as they produce a variety in the character and degrees of their passions and feelings, and a difference in their views, political institutions, &c., in comparison with the inhabitants of other countries.

These peculiarities are not to be reduced to fixed rules, though their operating causes, in many individual instances, may be traced to some extent by the philosophic observer. "Custom is," at any rate, "the legislator of languages," as the adage goes, and we must take custom as we find it. The consequence is, that by practice alone—and constant practice—can you obtain a positive knowledge of what is French and of what is not. Yet, with tolerable practice, joined to quickness of understanding, not only may you sometimes fairly conjecture, approximatively, for want of better means of information, whether an English expression, translated literally, is not either French at all or good French, but you may also be able to turn it into that language yourself and not be very far from the mark. Dictionaries do not always give a whole phrase; they are obliged by their restricted space, to confine themselves to giving only those ready-made phrases, those idioms, which are more current and differ more from the English. Much will depend upon your own ingenuity, as well as upon the positive knowledge which you may have already gained. I would, therefore, strongly urge upon you the necessity of acquiring as early as possible what I might call a "*French ear;*" which is nothing else, at bottom, but the habit, applied to your study of the French language, of judging by analogy, and of bringing all your store of knowledge to bear successively upon each particular case under your notice.

But take care, withal, lest you should change, ever and anon, and without any reason, the peculiar turn of the phrases in your text, as you will often thereby deprive your translation altogether of the author's original character, which ought, on the contrary, to be infused into it.—Get at once into the meaning and spirit of the author, and, without allowing yourself to be fettered by the mere wording, endeavour to convey that spirit and that meaning entire into the minds of those who are to read you. A translator ought to be like a mirror that faithfully reflects the image presented to its surface. Therefore, I say, consider the idea, the spirit of the writer, first, and the words, the letter of the text, only afterwards. But should the same words, and the same turn, as those used by your author, express his meaning just

as well in French as they do in English, use them too, by all means; and never forget, that a literal translation is the best, if it is as strictly in accordance with the genius of the one language as of the other. Avoid, in short, both servility in the use of the very words of your original, and excess of freedom in the substitution of others: the just medium, the *modus in rebus*, in this respect, as in all others, must constantly be kept in view. Many a second-rate translation have I seen, in print, where the originality of the author, that kind of volatile essence, if I may so speak, had been allowed to escape and was completely gone, because the translator, for want of being able to manage some peculiar expressions, had substituted something of his own for them. Sometimes, the translators, though they were French, but because they had not had sufficient experience even in writing their own language, with which they were to all appearances but very imperfectly acquainted, had deviated from the literal translation of a particular expression in a manner which clearly showed that they did not know whether that literal translation was French or not. I just happen to remember one trifling instance, but which may serve as an illustration. The translator of the *History of Christopher Columbus*, by Washington Irving, has rendered "conscious of having greatly deserved" by, *ayant la conscience des éminents services qu'il avait rendus*. This is not, strictly speaking, a mistake, nor a very important matter, certainly: the rendering is correct enough; but why not translate this literally (as done at page 26, note [16] of this work)? The French expression *mériter beaucoup* means precisely *être digne de récompense par ses talents, par ses services*, and corresponds, in fact, exactly to the English in the text. Why use a periphrasis instead of the proper expression? Surely a shortcoming of this kind betrays some amount of ignorance.

There are things which are untranslatable literally, and which, in order to be rendered in the spirit of the original, require the highest skill in the art of translating. On this point, I shall refer the more advanced of my readers to page 48, notes [6] and [7] of this work, among other places. Plays on words, puns, and the like, such as the one referred to, are often extremely difficult, and even unmanageable. The only thing to be done is, in many cases, to render them as near as we can by equivalents, and, sometimes, totally irrespective of the words in the text. Thus, *e.g.*, in Shakspeare's *Twelfth Night*, Sir Andrew, exalting the power of his legs, says, "'Faith, I can cut a caper;" to which Sir Toby replies, "And I can cut the mutton to 't." Now, it so happens that the word 'caper,' in English, has two distinct meanings:

hence the pun. But in French there are two words, each expressing one of these two meanings. These two words are, *entrechat* (the dancing term), and *câpre* (the botanical term). The literal translation, therefore, is out of the question, and an equivalent pun must be sought for, if any can be found. We may, for instance, so translate:—

Sir ANDRÉ. *Je découpe à merveille un entrechat.*

Sir TOBIE. *Moi, je découpe fort bien une entre-côte.*

This rendering is, I believe, the nearest possible to the original. And yet, here, we are obliged to use a somewhat vulgar expression; for '*découper*' is rather so in the former sense (*découper un entrechat*). We generally say, *battre* (or *passer*—or *faire*) *un entrechat*, "to cut a caper.' After all, this somewhat vulgar expression is not in bad keeping with the kind of pun itself.

This scrupulousness must be carried even to the smallest and apparently insignificant details, if we wish to be accounted faithful and skilled translators. Thus we should, also, adapt even common jokes to the ordinary language, habits, or local associations—whether of ideas, words, or sounds, of the people into whose language we translate; we should, in short, have due regard to the minutest points of what is termed in French, *couleur locale*, 'local colouring.' In the *Merry Wives of Windsor*, Bardolph, a vulgar fellow, blunders in this way: "Why, sir, for my part, I say, the gentleman had drunk himself out of his five sentences." To which Evans says, "It is his five senses: fie, what the ignorance is!" All this we shall render:—

"*Pour ce qui est de moi, je dis que monsieur était tellement gris, qu'il en avait perdu les cinq essences.*"

—"*L'ignorant! il veut dire les cinq sens.*"

Translating 'sentences' by *sentences* would hardly have done. The question here, is to know what, in a similar circumstance, would be the most likely, because the most natural, blunder which an ignorant French person would make. The French word *sentences* (pronounced like the singular, as if there were no *s*) does not resemble much, in sound, the word *sens* (the final *s* must be pronounced here), as, in English, 'sentences' sounds pretty nearly like 'senses.' For this reason, therefore, has the French word *essences* been substituted, in the translation, for 'sentences,' merely on account of the above-mentioned similarity in sound, which it was necessary to observe, though it is not the translation of the English *word*, but because it answers more to the *spirit* of the case.

Remember, besides, that a translation is not good which, in a characteristic dialogue, does not render a familiar, or even a vulgar expression, by the corresponding one or by an equivalent; by, in

short, another expression just as familiar or as vulgar. The difficulty is, of course, to give one neither more nor less so, and it is necessary to have read books on all sorts of subjects (I mean, good books, as may well be supposed), or to have seen much of a foreign country, in order to be acquainted with expressions used by different classes of people—the lower as well as the more polite. But this must be done, or our translation will be inferior in an important respect, namely the delineation of character. In short, always adapt your style to the subject; the one must ever rise or descend with the other in an exact ratio.

Now, with reference to proverbs. I will suppose the case—which frequently happens—where an English proverb has no equivalent in French. Yet you are to translate it, as a proverb, in such a way as to at least give it in French the shape of one,—you are, in fact, to make a proverb yourself, to a certain extent, and so far as the words are concerned. In such a predicament, you have only to observe what the general forms of proverbs are, in French. These forms are pretty nearly similar, after all, in almost every language; and reading, as well as observing carefully, will soon make you familiar with them, whilst your own taste and judgment will point to you which form among them all is the best adapted to any particular case. You will have, first, always to adopt that brief, general, and dogmatic way of presenting the idea, which is one of the peculiarities of proverbs. You may also, sometimes, but sparingly however, follow the system of alliteration (and whether such a habit is good or bad in itself, is another question) so frequently met with in proverbs, in nearly all languages. Ex.:—'Birds of a fea*ther* flock toge*ther*,' and the French corresponding proverb, 'Qui se re*ssemble* s'a*ssemble*.' In Spanish, likewise, 'Quien bien *ata*, bien des*ata*,' which corresponds to 'Safe *bind*, safe *find*.' In Italian, 'Amor e signor*ia* non voglion compagn*ia*,' which means, 'Love and lord*ship* like not fellow*ship*.' In German, 'Bist Du sch*uldig*, sey ged*uldig*,' which corresponds to 'He that cannot *pay*, let him *pray*;' &c. &c. Observe, moreover, that many French proverbs begin by *Qui* (an abbreviation, here, of *Quiconque*, 'whosoever'), or *Tel*, followed by *qui*,—but very seldom does any begin by *Celui* (or *Ceux*) *qui* (as English proverbs do very often, on the contrary, by 'He that,' 'He who,' 'They that,' 'They who'); or, again, by *On*, *Les*, and words conveying a general meaning. I should advise you, as a good study of proverbs, to peruse attentively *Poor Richard*, by Franklin, in this volume, and to compare with the text the renderings in the notes. I have taken care to put the word (PROVERB) thus, in a parenthesis and in small capitals, whenever the rendering is a corresponding French proverb; and when it is not, you will then

have an opportunity of seeing how the translation must be managed in such a case.

Finally, if, in a sentence, you have, as will frequently occur, to effect a change of turn in several of its parts, be careful not to lose sight, in the confusion arising from either the complication or the transposition—or both together—of words, of any of the ideas conveyed, whether expressly or implicitly, in the original. I know by experience that students often do so, and for this reason I insist on the point, which will be made clearer by means of an example or two.

"A Fox stole into a vineyard where the ripe sunny grapes were trellised up on high in most tempting show."[1]—*Un renard se glissa furtivement* (or, *s'introduisit*) *dans une vigne où des raisins mûrs et vermeils étaient exposés au haut d'une treille de la manière la plus appétissante.* Now, in this translation, there is not an idea conveyed by any word, or association of words, in the English, which has not been fully rendered, although the transformation in the words themselves has been somewhat great, for a beginner, at least, in the business of translation (but nothing compared to other more difficult and intricate propositions). For, *exposés* corresponds to 'show' and to the idea partly conveyed by the use of the passive verb 'were trellised up,' whilst *treille* corresponds to the other idea conveyed by the use of that same verb; *au haut de* corresponds to 'on high;' and *de la manière* corresponds to the idea implied in the use of the verb 'trellised up' together with that of 'in a show,' for 'in,' here, indicates the 'manner,' the way the fact was taking place.

Let me adduce another example:—

"A bribe in hand betrays mischief at heart."[2]—*Tel coupable se vend qui croyait acheter autrui. Tel* is here used as the beginning of a kind of maxim, or proverb, a form suitable to the moral of a fable; *coupable* answers to 'mischief at heart;' *se vend* (betrays himself) is nearly literal; *croyait* answers to 'in hand,' showing the intention, the expectation; and, finally, *acheter autrui* (to buy up another) answers to 'A bribe.'—Observe, moreover, that the antithesis of 'in hand' and 'at heart,' in the English, has been faithfully preserved, by the use of *acheter* and *vendre*.

I believe I have now told you all that may be of use to you, in a general way, in the course of this work, and I do trust your translations of the following extracts will be the better for these hints.

G***

(1) This is taken from the excellent and well-known work, entitled James's *Fables of Æsop*, and published by Mr. John Murray. See page 1, Fable I.
(2) James's *Fables of Æsop*, moral of Fable CXVII., page 83.

FRENCH PROSE COMPOSITION.

THE DERVIS.

A DERVIS, travelling[1] through Tartary, being arrived at the town of Balck, went into the king's palace by mistake, thinking it to be[2] a public inn or caravansary. Having looked about[3] for some time, he entered into[4] a long gallery, where he laid down his wallet and spread his carpet, in order to repose himself upon it,[5] after the manner of the Eastern nations. He had not been long in this position, before he was[6] discovered by some of the guards, who asked him what was his business[7] in that place. The dervis told them he[8] intended to take up his night's lodging[9] in that caravansary. The guards let him know,[10] in a very angry manner,[11] that the house he was in[12] was not a caravansary, but the king's palace. It happened[13] that the king himself passed through the gallery during this debate, and, smiling at[14] the mistake of the dervis, asked him how he could possibly be so dull as not[15] to distinguish

[1] *qui voyageait.* The use of a participle twice in this way, without any conjunction, is inelegant.

[2] *entra par mégarde dans . .* &c., *qu'il prît pour.* This turn, 'thinking it to be,' would not be French; but we might say, correctly enough, *pensant que c'était.*

[3] 'about,' here, *autour de lui.*

[4] *il enfila;* to avoid an awkward repetition of *entra.*

[5] 'upon it;' simply, *dessus.*—'after;' *à.*

[6] *Il n'y avait pas longtemps qu'il était . . .* &c., *lorsqu'il fut;* or, *Il n'était pas depuis longtemps . .* &c., *qu'il fut. (Que,* in the latter phrase, is used elliptically, and rather elegantly, for *lorsque.*)—The student will observe here a difference in the use of the imperfect tense *était,* and of the preterite *fut.* The preterite, in French, implies a beginning and an end of the fact; the imperfect does not. See, besides, p. 38, n. 7.

[7] *ce qu'il venait faire.*

[8] This ellipsis of the conjunction 'that' is not allowed in French.

[9] *se loger pour la nuit.*

[10] *lui firent savoir.*

[11] *d'un air très en colère.*

[12] The ellipsis of the relative pronoun is not permitted in French; nor is the preposition to be thus placed after the verb.

[13] *Le hasard voulut* (with the next verb in the subjunct.); or, *Le hasard fit* (with the indicat.).—The use of *arriver,* here, would not so explicitly indicate chance.

[14] *de.*

[15] *comment il pouvait être assez sot pour ne pas.*

a palace from a caravansary. "Sire, give me leave to ask your majesty[1] a question or two. Who were the persons that lodged[2] in this house when it was first built?"[3] The king replied, "My ancestors." "And who," says the dervis, "was the last person who lodged here?"[4] The king replied, "My father." "And who is it," says the dervis, "that lodges here at present?" The king told him that it was he himself.[5] "And who," says the dervis, "will be here after you?" The king answered, "The young prince, my son." "Ah, Sire," said the dervis, "a house that changes its inhabitants so often,[6] and receives such a perpetual succession[7] of guests, is not a palace, but a caravansary."—(ADDISON, *Spectator.*)

A[8] TURKISH TALE.

WE are told[9] that the Sultan Mahmoud, by his perpetual wars abroad and his tyranny at home,[10] had filled his dominions with[11] ruin and desolation, and half unpeopled the Persian empire. The vizier to[12] this great sultan (whether a humorist[13] or an enthusiast, we are not informed)[14] pretended to have learnt of a certain dervis to understand the language of birds,[15] so that there was not a bird that could open his mouth but[16] the vizier knew what it was he said.[17] As he was one evening with the sultan, on[18]

[1] *permettez moi de faire à Votre Majesté.*

[2] *Qui* (or, *Qui est-ce qui*) *logea.*

[3] *dans les premiers temps;* or, *quand elle était neuve.*

[4] *Et qui . . . y a logé en dernier lieu?*

[5] *que c'était lui-même* (p. 86, n. [1]).

[6] *qui change si* (or, *aussi*) *souvent d'habitants.* Notice this use of the preposition *de*, after the verb *changer*, with reference to objects of the same kind.

[7] *et reçoit ainsi une suite perpétuelle.*

[8] See p. 183, n. [1].

[9] *On* (or *L'histoire*) *nous apprend.*

[10] 'abroad,' in this sense, *au dehors*, or *à l'extérieur*, or *à l'étranger;* 'at home,' likewise, *au dedans*, or *à l'intérieur.*

[11] *de;* and see page 8, note [1]; and page 49, note [8].

[12] *de.*

[13] *était-ce un plaisant.*

[14] *on ne nous le dit point.*

[15] *des oiseaux.* The well-known rule on this must be borne in mind.

[16] *si bien que pas un d'entre eux ne pouvait ouvrir le bec sans que* (followed by the subjunct.).—We say *la bouche* d'un homme (of a man); *la gueule* d'un chien, &c. (of a dog, &c.); and *le bec* d'un oiseau (of a bird).

[17] *ce qu'il disait.*

[18] *à.*

their return from hunting, they saw a couple of owls[1] upon a tree that grew near an old wall out of a heap of rubbish. "I would fain know,"[2] says the sultan, "what those two owls are saying to one another;[3] listen to their discourse, and give me an account of it."[4] The vizier approached the tree, pretending[5] to be very attentive to the two owls.[6] Upon his return to the[7] sultan: "Sir,"[8] says he, "I have heard part[9] of their conversation, but dare not[10] tell you what it is."[11] The sultan would not be satisfied with[12] such an answer, but forced him to repeat, word for word, everything the owls had said.[13] "You must know[14] then," said the vizier, "that one of these owls has a son and the other a daughter, between whom they are now upon a treaty of marriage.[15] The father of the son said[16] to the father of the daughter, in my hearing,[17] 'Brother, I consent to this marriage, provided you will settle upon your daughter fifty ruined villages for her portion.'[18] To which the father of the daughter replied,[19] 'Instead of fifty, I will give her[20] five hundred, if you please.[21]

[1] *un couple de hiboux.* The French substantive *couple* is feminine when it simply means two of the same species, or kind, and near in place, or considered together; but it is masculine when it refers either to two individuals, male and female, or to any two beings united by a common will or sentiment, or any other cause which fits them to act in concert. Thus, *une couple de pommes, d'œufs* ('a couple of apples, of eggs'); and *un couple de fripons* ('a couple of rogues').

[2] *Je voudrais bien savoir.*

[3] *ce que se disent ces deux hiboux.* In subordinate sentences, like the present, it is often more elegant to put the nominative (*ces deux hiboux*) after the verb (*se disent*).

[4] *rends-m'en compte.*—'listen;' use the second person singular.

[5] *en feignant de;* or, *en faisant semblant* (or, *mine*) *de.*

[6] Translate, 'to the words (page 28, note [3]) of the two owls.'

[7] Simply, *Revenu près du.*

[8] *Sire* (speaking to a sovereign); *monsieur* corresponds to 'sir,' the common term of civility.

[9] Translate, 'a part.'

[10] See p. 31, n. [1]; and p. 48, n. [12].

[11] *de quoi il s'agit.*

[12] *ne voulut pas se contenter de.*

[13] See p. 1, n. [12], and above, n. [3].

[14] *Vous saurez* (future of *savoir*).

[15] *et ils sont maintenant en pourparler sur les conditions d'un mariage entre ces derniers.*

[16] Translate, 'has said.' [*disse.*

[17] *assez haut pour que je l'enten-*

[18] *pourvu que vous constituiez en dot* (or, *assigniez pour—en—dot*) *à votre fille cinquante,* &c. Always observe, as a rule, in French, the closest connexion of ideas: thus, *constituiez cinquante,* &c. *en dot à votre fille,* would not be a good French construction.

[19] Translate, 'has replied.'

[20] See page 158, note [10].

[21] *si cela vous fait* (or, *peut vous faire*) *plaisir;* or, *si vous le voulez.*—*S'il vous plaît* would correspond to 'if you please,' if used as a common term of civil request.

God grant a long life to Sultan[1] Mahmoud; whilst he reigns over us we shall never want[2] ruined villages.' "

The story says,[3] the sultan was so touched with the fable that he rebuilt the towns and villages which had been destroyed, and from that time forward consulted the good of his people.—(ADDISON, *Spectator.*)

TIT FOR TAT.[4]

A FRIEND of Dean[5] Swift one day sent him a turbot, as a present,[6] by a servant who had frequently been on similar errands,[7] but who had never received the most trifling mark of the dean's generosity. Having gained admission,[8] he opened the door of the study, and, abruptly putting down[9] the fish, cried very rudely, "Master has sent you[10] a turbot." "Young man," said the dean, rising from his easy chair,[11] "is that the way you deliver your message?[12] Let me teach you better manners;[13] sit down in my chair, we will change situations,[14] and I will show you how[15] to behave in future." The boy sat down; and the dean, going to the door, came up to[16] the table with a respectful pace, and making a low[17] bow, said, "Sir, my master presents his kind compliments,[18] hopes you are well,[19] and requests your acceptance of[20] a small present." "Does he?"[21] replied the boy; "return him my best thanks,[22]

[1] *au sultan.* Nouns of title (such as 'Sultan,' 'King,' 'Queen,' 'Doctor,' 'Dean,' 'Colonel,' 'Captain,' &c.), used before proper names, are preceded, in French, by the definite article.

[2] *nous ne manquerons jamais de.*

[3] *On dit;* and see p. 1, n. [8].

[4] *A bon chat, bon rat.*

[5] See above, note [1].

[6] 'as a present;' *en présent* (or, *en cadeau*—familiar).

[7] *fait de semblables commissions.*

[8] *Après qu'on l'eut fait entrer.*

[9] *déposant;* and see p. 19, n. [5].

[10] *Monsieur* (or, *Mon maître*) *vous envoie.*

[11] *son fauteuil.*

[12] *est-ce ainsi que tu t'acquittes de ton message* (or, *de ta commission*—or, . . . *que tu fais ta commission*)?

[13] *Laisse-moi te donner une leçon de politesse* (or, *de savoir-vivre*).

[14] 'situations;' use *rôle* (singular), and see page 2, note [6]; and page 132, note [18].

[15] *comment il faut.*

[16] *s'avança vers.*—'with;' *de.*

[17] *profond.*

[18] *vous présente* (or, *vous fait*) *ses compliments affectueux.*

[19] *que vous vous portez bien;* or, more politely, *que vous êtes en bonne santé.*

[20] *et vous prie d'accepter* (or, more politely still, *de vouloir bien accepter . . . .* 'your kind acceptance of').

[21] *Vraiment!*

[22] *remercie-le bien de ma part.*

and there's half-a-crown for yourself."[1] The dean, thus drawn into[2] an act of generosity, laughed heartily, and gave the boy a crown for his wit.—(* * *)

RABELAIS A TRAITOR.[3]

THIS celebrated wit[4] was once at a great distance from Paris, and without money to bear his expenses[5] thither. The ingenious author being thus sharp set,[6] got together[7] a convenient quantity of brickdust, and having disposed of it into several papers,[8] wrote upon one, *Poison for Monsieur;*[9] upon a second, *Poison for the Dauphin;*[10] and on a third, *Poison for the King*. Having made this provision for[11] the royal family of France, he laid his papers so that the landlord, who was an inquisitive man and a good[12] subject, might get a sight of them.[13] The plot succeeded as he desired;[14] the host gave immediate intelligence to[15]

[1] *et voilà une demi-couronne pour toi.* The adjective *demi* is invariable when placed before the substantive, but agrees with it in gender when after, as *une couronne et demie* ('a crown and a half').

[2] *entraîné à.*

[3] *coupable de haute trahison.*

[4] *Rabelais, si célèbre par son esprit.* See p. 90, end of note [6].

[5] Translate, 'to pay his expenses.'—'thither,' *jusque-là.*

[6] *en étant donc aux expédients;* or, *étant donc réduit à sa dernière ressource;* or, *étant donc presque à bout de ressources* (or, *à bout de voie*); or, *ne sachant donc plus de quel bois faire flèche.*—In the more usual sense of, 'to be famished,' 'to be sharp set' is, *avoir les dents longues.*

[7] *ramassa.*

[8] *en plusieurs petits paquets dans du papier.*—'wrote,' see p. 23, n. [6].

[9] *Monsieur*, used absolutely, was said of the eldest of the brothers of the king of France.

[10] *Dauphin* was the title originally borne by princes of the province of France called *Dauphiné*, and which was afterwards transferred to the eldest son of every French king, from the time of the annexation of that province to the crown until the first Revolution, in 1789.

[11] *Après avoir ainsi pourvu à la consommation de.*

[12] *fidèle.*

[13] *pût les voir.* The subjunctive (the mood which expresses *doubt*, among other things) is here used, instead of the indicative (*pût* instead of *put*), because an intention only—implying a *doubt* as to the result—and not a positive fact, is stated.

[14] *comme il le désirait.* The pronoun *le* ('it'), which is used in French in such cases as this, carries back the mind to the fact mentioned before; namely, here, that 'it' (the plot) should succeed. It also corresponds to 'so,' or to any other *resuming* expression, either expressed or understood, in English.—Yet this pronoun may be left out after the adverbs of comparison *plus, moins, comme*, and after *si*, &c.

[15] *avertit immédiatement.*

the secretary of state. The secretary presently sent down[1] a special messenger, who brought up the traitor to court, and provided him, at the king's expense, with proper accommodations on the road.[2] As soon as he appeared, he was known to be[3] the celebrated Rabelais, and his powder, upon[4] examination, being[5] found very innocent, the jest was only laughed at;[6] for which a less eminent droll would have been sent to the galleys.—(BUDGELL, *Spectator*.)

THE HARE AND THE TORTOISE.

A HARE jeered at a tortoise for[7] the slowness of his pace. But he laughed and said that he would run against her and beat her any day she should name.[8] "Come on,"[9] said the hare, "you shall soon see what my feet are made of."[10] So it was agreed that they should start at once. The tortoise went off jogging along, without a moment's stopping, at his usual steady pace.[11] The hare, treating the whole matter very lightly, said she would first take[12] a little nap, and that she should soon overtake the tortoise. Meanwhile the tortoise plodded on,[13] and the hare, oversleeping herself, arrived at the goal only to see[14] that the tortoise had got in before her.

Slow and steady wins the race.[15]

(JAMES'S *Fables of Æsop*.)

[1] 'sent down;' *envoya sur les lieux*, or, simply, *envoya*.

[2] *en lui faisant fournir sur la route, aux frais du roi, le logement et les vivres nécessaires*.

[3] *on reconnut en lui*; or, *on le reconnut pour*. See page 1, note [2], and page 8, note [15].

[4] *après*, followed by no article.

[5] Translate, 'having been.'

[6] *l'on ne fit que rire du tour*. Notice this use of *ne* before a verb, and *que* after it.

[7] *raillait une tortue sur* (or, *de*).

[8] *qu'elle le vaincrait à la course quand il voudrait.—A la course*, 'running;' in the same way we say, *passer une rivière à la nage* ('swimming'); *tuer un oiseau au vol* ('flying'), &c.

[9] *Allons*.

[10] *ce que peuvent* (page 44, note [4]) *mes jambes*. See page 3, note [3].

[11] *n'attendit pas un instant, et se mit en route tout doucement, de son pas ordinaire et régulier*.

[12] *commencerait par faire*.

[13] *continua de s'évertuer* (p. 184, note [12]). When translating such strongly elliptical expressions as the present, formed with a verb and a preposition, we are compelled to render in full the idea only partly expressed by the words used. Thus, 'kick him out,' *faites-le sortir à coups de pied*; 'to refine people out of their veracity,' (HERVEY,) *polir les gens au point de leur faire perdre leur véracité*, &c.

[14] See above, note [6].

[15] *Hâtez-vous lentement*. This pro-

MULY MOLUC.

When Don Sebastian, king of Portugal, invaded the territories of Muly Moluc, emperor of Morocco, in order to dethrone him, and set his crown upon the head of his nephew, Moluc was wearing away with[1] a distemper which he himself knew was[2] incurable. However, he prepared for the reception of[3] so formidable an enemy. He was, indeed, so far spent with[4] his sickness that he did not expect to live out the whole day;[5] but, knowing the fatal consequences that would happen to[6] his children and his people, in case he should die before he put an end[7] to that war, he commanded his principal officers, that, if he died during the engagement, they should conceal[8] his death from[9] his army, and that they should ride up to[10] the litter in which his corpse was[11] carried, under pretence of receiving orders as usual.[12] Before the battle[13] began, he was carried through all the ranks of his army in an open litter, as they stood drawn up in array,[14] encouraging them[15] to fight valiantly in[16] defence of their religion and

verbial expression, which has been used by Regnard, Boileau, and La Fontaine, is nothing more than the old Greek proverb, 'σπεῦδε βραδέως,' which the Latins took from the Greeks, and translated by *festina lente*, and which the English often render by 'most haste, worst speed.'

[1] *se mourait de.*

[2] 'he himself;' see p. 86, n. [1].—'knew was,' *savait être.* This turn is French (in the case where, as here, the nominatives, or subjects, of the two verbs are different), only after a relative pronoun. Thus we cannot say, *je le sais être savant* ('I know him to be learned'); it should be, *je sais qu'il est savant.* See p. 1, n. [2].—Sometimes the following elegant turn, which comes nearer to the English construction above, is used: *je le crois savant, on le dit habile,* &c.

[3] *à recevoir.*

[4] *tellement épuisé par.*

[5] *à passer la journée.*

[6] *résulteraient pour.*

[7] *avant d'avoir mis fin.* Contrary to the case mentioned above (n. [2]), this turn is the only one allowed, in most instances, in French, when the two verbs, thus following each other, have the same subject, or nominative.

[8] *officiers, s'il expirait . . . . , de cacher.*

[9] *à.*

[10] *et de s'approcher de.*

[11] *son corps serait.*

[12] 'usual;' *à l'ordinaire.*

[13] *l'action;* to avoid an awkward repetition of *bataille,* occurring inevitably just below.

[14] *il parcourut* (to avoid repeating *porté*), *dans une litière découverte, tous les rangs de l'armée, formée* (we also say *rangée*) *en bataille.*

[15] *et encouragea les siens.*

[16] *pour la.*

country.[1] Finding[2] afterwards the battle to go[3] against him, though he was very near his last agonies,[4] he threw himself out of his litter, rallied his army, and led them[5] on to the charge, which[6] afterwards ended in a complete victory on the side of the Moors. He had no sooner brought his men[7] to the engagement, but[8] finding himself utterly spent, he was again replaced in his litter, where, laying his finger on his mouth, to enjoin secrecy to his officers who stood about him, he died a few moments after in that posture.—(*Spectator.*)

DESTRUCTION OF THE ALEXANDRIAN LIBRARY.[9]

WHEN Alexandria was taken by the Mahomedans, Amrus, their commander, found there Philoponus,[10] whose conversation highly pleased him, as Amrus was a lover of letters,[11] and Philoponus was a learned man.[12] On a certain day[13] Philoponus said to him: "You have visited all the repositories or public warehouses in Alexandria, and you have sealed up[14] things of every sort that are found there.[15]

[1] Translate, 'of their religion and of their country.' Remember this rule, which enjoins, in French, the repetition of the pronoun, article, &c., as well as of the preposition in certain cases, before each of the substantives, whatever their number may be. See page 49, note 8.

[2] Use *voir*. [3] *tourner*.

[4] 'very near' . . . &c.; simply, *à l'agonie*. [5] See p. 41, n. 5.

[6] *ce qui*. Whenever 'which' does not relate to a word in particular, as its antecedent, in the first part of the sentence, but rather to the whole of that first part, or to a fact mentioned in it; in short, whenever it can be turned by 'a thing which,' or 'a fact which,'—the French for it is *ce qui*, instead of *qui* (nominative), and *ce que*, instead of *que* (accusative). It corresponds to the Latin *id quod*, similarly used. Likewise, in such a case, the genitive would be *ce dont*, instead of *dont* ('of which').

[7] *ses troupes*, or *son monde*.

[8] *que*.

[9] Alexandria was taken by the Saracens in 640. Its great library had been created about the year 287 B. C., and contained upwards of 700,000 volumes.

[10] John Philoponus, a philosopher and grammarian.

[11] *était un ami des lettres;* or, *aimait les lettres*. [12] *un savant*.

[13] Simply, *Un jour*.

[14] *vous avez mis le scellé sur*.

[15] *qui s'y trouvent*. The English (as the Latin) passive is to be translated into French, wherever there is a certain vagueness about the *person* or persons that could serve as a nominative to the verb, if conjugated actively, by the active voice with *on*, or, sometimes also, by the reflective form, as here. Ex.: *dicitur*, (Latin;) 'it is said,' (English;) *on dit* (French). 'That is done every day,' *cela se fait tous les jours*. The reflective form is also

As to those things that may be useful to you, I presume to say nothing;[1] but as to things of no service to you,[2] some of them perhaps may be more suitable to me."[3] Amrus said to him: "And what is it you want?"[4]—"The philosophical books," replied he, "preserved[5] in the royal libraries."—"This," said Amrus, "is a request upon which I cannot decide. You desire a thing where[6] I can issue no orders, till I have leave from Omar, the commander of the faithful." Letters were accordingly written[7] to Omar, informing him of what Philoponus had said; and an answer was returned by Omar to the following purport:[8] "As to the books of which you have made mention, if there be contained in them what[9] accords with the book of God (meaning[10] the Koran), there is without them,[11] in the book of God, all that is sufficient. But, if there be any thing in them repugnant[12] to that book, we in no respect want them.[13] Order them therefore to be all destroyed."[14] Amrus upon this ordered them to be dispersed through[15] the baths of Alexandria, and to be there burnt in making the baths warm.[16] After[17] this manner, in the space of

used where the name of a *thing* is the nominative, to express the motions of or changes in it, or its appearance; as, *la porte se referma d'elle-même* (closed of itself), *l'eau se congèle* (congeals), *le château se dessinait sur un ciel bleu* (the outline of the castle came out on the blue sky).

[1] *je prétends n'en rien dire.*

[2] *qui ne vous sont d'aucun usage* (or, *d'aucune utilité*).

[3] *me conviendraient peut-être davantage.* When 'more' is taken absolutely, *davantage* is used instead of *plus.*

[4] 'you want;' *vous voudriez.*

[5] *déposés.*

[6] *pour* (or, *sur*) *laquelle.* The relative pronoun *lequel* is always used instead of *qui*, with a preposition, when speaking of a *thing*, not of a person.

[7] *On écrivit en conséquence* (or, *donc*). See page 8, note [15]; and page 6, renderings at notes [2] and [6].

[8] *et Omar répondit en ces termes.*

[9] *si ce qu'ils contiennent.*

[10] *c'est-à-dire.*

[11] *on trouve autre part qu'en eux.*

[12] *s'il s'y trouve quelque chose de contraire.* Notice this use of the preposition *de* after *quelque chose*, as also after *rien*, and *quoi*. See page 49, note [2].

[13] *nous n'avons nullement besoin* (or, *nous n'avons que faire*) *de ces ouvrages.—Nous n'en avons nullement besoin* might be considered ambiguous, *en* meaning 'of it,' as well as 'of them.'

[14] *Faites-les donc détruire tous.* 'To order, to cause a thing to be done—to have, to get it done,' is elegantly expressed, in French, by the verb *faire*, followed by an infinitive.

[15] *ordonna qu'on les distribuât* (or, *les fit distribuer*) *dans.*

[16] 'in making'. . . &c.; *pour chauffer les bains.*

[17] *De.*

six months they were all consumed. Thus ended this noble library; and thus began, if it did not begin sooner, the age of barbarity and ignorance.—(HARRIS.)

VALENTINE AND UNNION.

AT the siege of Namur by the allies, there was in the ranks of the company commanded by Captain [1] Pincent, in Colonel [1] Frederic Hamilton's regiment, one Unnion, a corporal, and one Valentine, a private sentinel: [2] there happened between these two men a dispute about an affair of love, which,[3] upon some aggravations, grew to [4] an irreconcilable hatred. Unnion, being the officer of Valentine, took all opportunities even to strike his rival, and profess the spite and revenge which moved him to it.[5] The sentinel [6] bore it without resistance; but frequently said he would die to be revenged [7] of that tyrant. They had spent whole months in this manner, the one injuring,[8] the other complaining; when, in the midst of this rage against each other,[9] they were commanded upon [10] the attack of the castle, where the corporal received a shot in [11] the thigh, and fell. The French pressing on,[12] and Unnion expecting to be trampled to death,[13] he called out [14] to his enemy: "Ah, Valentine! can you leave me here?" Valentine immediately ran back,[15] and, in the midst of a thick fire [16] of the French, took the corporal upon his back, and brought him through all the danger as far as the Abbey of Saltine,

[1] See page 4, note [1].

[2] *un caporal, nommé U—, et un simple soldat, nommé V—.*

[3] The French grammar requires a relative pronoun to be always placed as near as possible to its antecedent. Construct, therefore, the French sentence as if the English were, 'There happened between . . . &c., about . . . &c., a *dispute which.*'

[4] *en raison de quelques provocations, dégénéra en.*

[5] *et de témoigner son esprit de rancune et de vengeance;* or, more literally, . . . *la rancune et la vengeance qui l'y portaient.*

[6] *Le soldat.*

[7] *il disait souvent qu'il* (see p. 1, n. 8) *mourrait volontiers pour se venger.*

[8] *commettant des outrages.*

[9] The preposition, in French, always stands *between* '*l'un*' and '*l'autre,*' instead of *before,* as in English.

[10] *pour.*

[11] *un coup de feu à.*

[12] *les serrant de près.*

[13] *écrasé sous les pieds.*

[14] *cria.*

[15] *revint immédiatement sur ses pas.*

[16] *feu roulant.*

when a cannon ball took off his head:[1] his body fell under his enemy, whom he was carrying off.[2] Unnion immediately forgot his wound, rose up, tearing his hair,[3] and then threw himself on the bleeding carcase,[4] crying: "Ah, Valentine! was it[5] for me, who have so barbarously used thee, that thou hast died? I will not live after thee!"[6] He was not by any means to be forced from the body,[7] but was removed with it bleeding[8] in his arms, and attended with tears by all their comrades who knew their enmity. When he was[9] brought to a tent, his wounds were dressed by force;[10] but the next day, still calling upon Valentine, and lamenting his cruelties to[11] him, he died in the pangs of remorse.—(*Tatler.*)

THE FOX WITHOUT A TAIL.[12]

A FOX being caught in a trap, was glad to compound for his neck by leaving his tail behind him;[13] but, upon coming abroad into the world,[14] he began to be so sensible of[15] the disgrace such[16] a defect would bring upon him,[17] that he almost wished he had died rather than come away without it.[18] However, resolving to make the best of a bad matter,[19] he called a meeting of[20] the rest of the foxes, and proposed that all should follow his example. "You

[1] *lui emporta la tête;* literally, 'took off *the* head *to him.*' Notice this use of a personal pronoun and of the definite article, where the English use a possessive pronoun.

[2] *tomba, entraînant son ennemi dans sa chute;* to avoid an awkward repetition of the verb *emporter.*

[3] *s'arrachant les cheveux;* literally, 'tearing *the* hair *to himself*:' same remark as above.

[4] *cadavre sanglant: carcasse,* in French, is said almost exclusively of the bones.

[5] *est-ce.*—'hast died;' see p. 66, note [12].

[6] *Je ne veux pas te survivre.*

[7] *Il n'y eut pas moyen de l'arracher du cadavre.*

[8] *mais on l'enleva qui le tenait tout sanglant.*

[9] *Après qu'il eut été* (p. 28, n. [5].)

[10] *malgré lui.*—'to dress,' here, *panser.*

[11] *envers* (see p. 36, n. [11]).

[12] *sans queue.*

[13] *fut fort aise d'y laisser sa queue pour sauver sa tête.*

[14] *mais comme il allait entrer* (or, *était pour entrer*) *dans le monde.*

[15] *il sentit si vivement.*

[16] See page 1, note [2].

[17] See page 3, note [3].

[18] *qu'il en vint presque à souhaiter d'être mort plutôt que d'avoir échappé du piège ainsi écourté.*

[19] *de tirer le meilleur parti de sa mésaventure;* or, *de faire bonne mine à mauvais jeu.*

[20] *il assembla.*

have no notion," said he, "of the ease and comfort with which I now move about:[1] I could never have believed it if I had not tried it myself; but really, when one comes to reason upon it, a tail is such an ugly, inconvenient, unnecessary appendage, that the only wonder is that,[2] as foxes, we could have put up with it[3] so long. I propose, therefore, my worthy brethren, that you all profit by the experience that I am most willing to afford you, and that all foxes from this day forward cut off their tails."[4] Upon this one of the oldest stepped forward, and said, "I rather think,[5] my friend, that you would not have advised us to part with our tails,[6] if there were any chance of recovering your own."[7]—(JAMES'S *Fables of Æsop.*)

ON MODESTY.

MODESTY is a very good quality, and which[8] generally accompanies true merit: it engages and captivates the minds of people;[9] as, on the other hand, nothing is more shocking and disgustful than presumption and impudence. We cannot like a man who is always commending and speaking well of himself,[10] and who is the hero of his own story. On the contrary, a man who endeavours to conceal his own merit, who sets that of other people in its true light,[11] who speaks but little of himself, and with modesty, such a man makes a favourable impression upon the

[1] *de la facilité avec laquelle* (p. 9, n. [6]) *je puis maintenant aller et venir.*

[2] *que la seule chose dont on s'étonne, c'est que.*

[3] *nous ayons pu l'endurer.*

[4] *et que dorénavant tous les renards se coupent la queue.* See page 11, notes [1] and [3].

[5] *M'est avis;* or, *J'ai idée.*

[6] *de nous défaire de nos queues.* The word *queues* is here in the plural, on account of its individual sense, whereas it has above (n. [4]) a general signification.

[7] *la tienne.*

[8] Leave out 'and.'

[9] Simply, *les esprits.*

[10] *qui veut toujours se faire valoir, qui parle avantageusement de lui-même.* Notice that this turn, 'commending and speaking of himself,' is not allowed by the French grammar, as 'commending' requires a *régime direct* (accusative or objective case), and 'speaking' a *régime indirect.* Thus, *e. g.*, we should say, *Il attaqua la ville et s'en empara*, not *Il attaqua et s'empara de la ville.* ('He attacked and took possession of the town.')

[11] *qui relève celui des autres.*

understanding of his hearers, and acquires their love and esteem.[1]

There is, however, a great difference between modesty and an awkward bashfulness,[2] which is as ridiculous as true modesty is commendable. It is as absurd to be a simpleton as to be an impudent fellow;[3] and one ought to know how to come into a room,[4] speak to people, and answer them, without being out of countenance, or without embarrassment.[5] The English are generally apt to be bashful,[6] and have not those easy, free, and at the same time polite, manners which the French have."[7]—(CHESTERFIELD, *Letters to his Son.*)

THE ART OF PLEASING.

THE art of pleasing is a very necessary one to possess, but a very difficult one to acquire.[8] It can hardly be reduced to rules;[9] and your own good sense and observation will teach you more of it than I can.[10] Do as you would be done by,[11] is the surest method that I know[12] of pleasing: observe carefully what pleases you in others, and probably the same things in you will please others. If you are pleased with[13] the complaisance and attention of others to your humours,[14] your tastes, or your weaknesses, depend upon it,[15] the same complaisance and attention[16] on your part to theirs will equally please them.[17] Take the tone of the company that you are in,[18] and do not pretend to give it; be serious, gay, or even trifling,[19] as[20] you find

[1] 'such a man,' &c.; simply, *gagne les esprits et se fait estimer et aimer.*

[2] *et la mauvaise honte.*

[3] Simply, *un effronté.*

[4] *savoir se présenter;* see p. 224, note [13].

[5] *sans être décontenancé ou embarrassé.*

[6] *sujets à la mauvaise honte.*

[7] Translate, 'which are natural to the French.'

[8] *est d'un grand secours à qui le possède; mais il n'est pas aisé de l'acquérir.*

[9] *Il est difficile de l'assujettir* (or, *de le soumettre*) *à des règles.*

[10] *que je ne* (p. 30, note [11]) *pourrais vous en dire.*

[11] *Agissez envers les autres comme vous voudriez que les autres agissent envers vous.*—'method;' *moyen.*

[12] The subjunctive is generally used, in French, after a superlative.

[13] *sensible à.*

[14] Use the singular.

[15] *comptez que.*

[16] Translate, 'and the same attention.'

[17] See page 31, note [7].

[18] See p. 1, n. [12]. [19] *folâtre*

[20] 'as,' for 'according as,' *selon*

the present humour of the company: this is an attention due from every individual to[1] the majority. Do not tell stories in company; there is nothing[2] more tedious and disagreeable: if by chance you know a very short story, and exceedingly applicable[3] to the present subject of conversation, tell it in as few words as possible; and even then throw out[4] that you do not love to tell stories, but that the shortness of it[5] tempted you.[6] Of all things, banish egotism[7] out of your conversation, and never think of entertaining people with your personal concerns, or private affairs; though they are interesting to you, they are tedious and impertinent to everybody else,[8] besides that one cannot keep one's own private affairs too secret.[9] Whatever you think your own excellences may be,[10] do not affectedly display them[11] in company; nor labour, as many people do,[12] to give that turn to the conversation which[13] may supply you with an opportunity of exhibiting them.[14] If they are real, they will infallibly be discovered,[15] without your pointing them out yourself,[16] and with much more advantage. Never maintain an argument with heat and clamour, though you think or know yourself to be in the right,[17] but give your opinion modestly and coolly, which is[18] the only way to convince; and, if that does not do,[19] try to change the conversation by saying with[20] good humour: "We shall hardly con-

vant (or *selon*) *que;* or, more concisely, as well as more elegantly, 'as you find,' simply *selon* (according to).

[1] Translate, 'which every individual must have for.'

[2] See page 9, note [12].

[3] *qui puisse fort à propos s'appliquer.*

[4] *donnez à entendre.*

[5] *de celle-ci.*

[6] Translate, 'has tempted you.'—'Of;' *Sur.*

[7] *le moi.*

[8] Simply, *tout autre.*

[9] *observer un trop grand secret sur ses propres affaires.*

[10] *Quelque idée que vous ayez de vos talents.*

[11] *n'en faites point parade.*

[12] See p. 8, n. [3].—'nor labour;' *ne cherchez point.*

[13] See page 10, note [3].

[14] *de les faire briller.*

[15] See page 8, note [15].

[16] This turn is not French; we use *sans que* with the personal pronoun (*vous*, here), and the subjunctive.—'to point out,' here, *prendre la peine de faire valoir.*

[17] *quand même vous seriez* (p. 252, n. [6]) *persuadé que vous avez raison.*

[18] *c'est;* or, but less elegantly here, in the way pointed out at page 8, note [6].

[19] *si cela* (or, *s'il*—'if it') *ne réussit pas.*

[20] *en disant d'un ton de.*

vince one another,[1] nor is it necessary that we should;[2] so let us talk of something else."[3]

At last, remember that there is a local propriety to be observed[4] in all companies, and that what is extremely proper in one company may be, and often is, highly improper in another.

These are some[5] of the arcana necessary for your initiation in the great society of the world.[6] I wish I had known them better[7] at your age; I have paid the price of three and fifty years for them, and shall not grudge it[8] if you reap the advantage. Adieu.—(CHESTERFIELD, *Letters to his Son.*)

THE LAZY MIND.

THE lazy mind will[9] not take the trouble of going to the bottom of anything;[10] but, discouraged by the first difficulties (and everything worth knowing or having is attended with some),[11] stops short, contents itself with easy and, consequently, superficial knowledge, and prefers a great degree of ignorance to a small[12] degree of trouble. These people either think[13] or represent most things[14] as impossible, whereas few things are so to industry and activity.[15] But difficulties seem to them impossibilities, or at least they pretend to think them so,[16] by way of excuse

[1] See page 38, note [13].

[2] Translate as if the English were, 'besides, that is not necessary,' or, 'and that is not necessary.' The conjunct. *ni*, in French, is only used to connect together two negative propositions, not a negative with an affirmative, as 'nor' does in English, and *nec* in Latin.

[3] *d'autre chose.*

[4] *à observer.*

[5] *Voilà* (p. 97, n. [8]) *une partie.*

[6] *dans le grand monde.*

[7] *Je voudrais les avoir mieux connus* (page 19, note [5]).

[8] *cette science m'a coûté cinquante-trois années. Je ne regretterai pas ce prix.*

[9] Use *vouloir* in the pres. indicat.

[10] *des choses.*

[11] (*et tout ce qui mérite d'être su ou possédé a les siennes*); or, (. . . *mérite—vaut la peine—vaut—est digne—d'être su ou possédé*, or, *qu'on le sache ou qu'on le possède, a . . .* &c.).

[12] 'great,' *haut*; 'small,' *faible.*

[13] *Les paresseux considèrent.*

[14] *la plupart des choses*; or, *presque toutes choses.*

[15] 'are so;' see p. 5, n. [14]. Yet here, we shall render the whole phrase more elegantly by, *au lieu qu'il y en a très peu dont le travail et l'activité ne viennent à bout.*

[16] *ils feignent de les croire telles.*

for[1] their laziness. An hour's attention to the same object is too laborious for them; they take every thing in the light in which[2] it first presents itself,[3] never consider it in all its different views,[4] and, in short, never think it through.[5] The consequence of this is, that when they come to speak upon these[6] subjects before people who have considered them with attention, they only discover their own[7] ignorance and laziness, and lay themselves open to answers[8] that put them in[9] confusion.—(CHESTERFIELD, *Letters to his Son.*)

ENGLAND AND SCOTLAND.[10]

ENGLAND is the southern[11] and Scotland the northern part of the celebrated island called Great Britain. England is greatly larger than Scotland, and the land is[12] much richer, and produces better crops. There are also a great many more men in England,[13] and both the gentlemen and the country people[14] are more wealthy,[15] and they have better food and clothing, than those in Scotland.[16] The towns, also, are[17] much more numerous, and more populous.

Scotland, on the contrary, is full of hills, and huge moors and wildernesses,[18] which bear no corn, and afford

[1] *afin de justifier.*

[2] *Ils envisagent chaque chose du seul point de vue où.*

[3] See p. 254, n. [1]; and p. 19, n. [5].

[4] *sous ses différents aspects.*

[5] *en un mot, ils ne voient le fond de rien* (or, *n'examinent rien à fond*—or, *n'approfondissent rien*).

[6] *Il s'ensuit naturellement que, lorsqu'ils abordent de tels.*

[7] *ils dévoilent leur* (see page 8, note [1]).

[8] *s'exposent à des réponses.* Remember the rule, which requires the partitive article (*du, de la, des,* 'some,' or 'any') to be always expressed, in French, before a substantive taken in a partitive sense.

[9] *qui les couvrent de.*

[10] As a rule, in French, the definite article is used before names of countries.—However, when *en* ('in,' 'to') precedes the name of a country, the article is never used; and when *de* ('from,' 'of') precedes, it is sometimes used and sometimes not.

[11] *la partie méridionale.*

[12] *le sol en est.*

[13] *Les hommes y sont aussi en bien plus grand nombre.*

[14] *et les gens de la ville, comme ceux de la campagne.*

[15] *y jouissent de plus d'aisance.*

[16] *que dans notre Écosse.*

[17] *y sont.*

[18] 'wildernesses,' *déserts stériles.*

but little food for flocks of sheep or herds of cattle.[1] But the level ground that lies along[2] the great rivers is more fertile, and produces good crops. The natives of Scotland[3] are accustomed to live more hardily in general than those of England. The cities and towns are fewer,[4] smaller, and less full of inhabitants[5] than in England. But, as Scotland possesses great quarries of stone,[6] the towns are commonly built of that material, which is[7] more lasting, and has a grander effect to the eye,[8] than the bricks used[9] in England.

Now, as these two nations live in the different ends[10] of the same island, and are[11] separated by large and stormy seas from all other parts of the world,[12] it seems natural that they should have been[13] friendly to each other,[14] and that they should have lived[15] as one people under the same government. Accordingly, about two hundred years ago,[16] the king of Scotland becoming king of England, the two nations have ever since been joined in one great[17] kingdom, which is called Great Britain.—(WALTER SCOTT, *Tales of a Grandfather.*)

[1] *et où les bestiaux trouvent à peine de quoi se nourrir.*

[2] *les terres basses qui avoisinent.*

[3] *Les habitants* (or, *natifs*) *de l'Ecosse;—natifs* is said of all natives whatever, and *naturels* of those that do not belong to European countries.

[4] *Les villes y sont moins nombreuses* (or, *en moins grand nombre*); *—moins* ('less,' and also 'fewer') could not be used here thus alone: but we could say, 'fewer towns,' *moins de villes.*

[5] *et d'une population moindre.*

[6] *carrières.*

[7] *bâties en pierre, cette espèce de matériaux étant.* The substantive *matériaux* has no singular.

[8] *et faisant plus d'effet.*

[9] *dont on se sert.*

[10] *aux deux bouts.*—'live;' see page 142, note [14].

[11] *et qu'elles sont;* or, *et sont.*—The ellipsis of *comme* ('as'), *quand* ('when'), *si* ('if'), &c., is not allowed before the subsequent member of the sentence, if a noun or a pronoun is used with the verb; but, instead of repeating these adverbs and conjunction, we generally use *que* to supply their place.

[12] To avoid ambiguity in French, invert here the order of these two regimens, thus:—. . . 'from all,' &c., . . . 'by large,' &c.

[13] *il semblait naturel qu'elles fussent.*

[14] See p. 10, n. [9].—'to,' *de.*

[15] *vécussent.*

[16] *il y a environ deux cents ans. Cent* takes *s* when multiplied by another number and not followed by another numeral.

[17] 'ever since,' *depuis lors.*—'have been joined,' &c.; *n'ont plus formé qu'un seul.*

THE BRITISH EMPIRE.

THE British Empire, exclusive of its foreign dependencies,[1] consists[2] of the islands of Great Britain and Ireland, and of the smaller islands contiguous and subordinate to them.[3] Great Britain, the largest, and by far[4] the most important of the British islands, is divided into[5] the kingdoms of England and Scotland; the former occupying its southern, most fruitful, and extensive,[6] and the latter its[7] northern, more barren, and smaller portion. After the withdrawal of the Romans[8] from Great Britain, these two divisions became separate and independent states, between which the most violent animosities frequently subsisted. In consequence of the marriage of Margaret, daughter of Henry VII. of England, to[9] James IV., king of Scotland, in 1502, James VI., king of Scotland, ascended the English throne upon[10] the demise of Queen[11] Elizabeth in 1604. But, notwithstanding this union of the crowns, the two kingdoms had[12] distinct and independent legislatures till 1707, when,[13] under the auspices of Queen Anne, a[14] legislative union of England and Scotland was completed.[15] In many respects, however, the institutions

[1] *non compris ses colonies.*

[2] *se compose.*

[3] *Iles qui y sont contiguës et en dépendent.*

[4] *de beaucoup.*

[5] *comprend.*

[6] *le premier de ces royaumes en occupe la partie méridionale, qui est la plus fertile et la plus étendue.* When speaking of things, not of persons, the French often use the personal pronoun *en* ('of it,' 'of them') and the definite article, instead of the possessive pronouns *son, sa, ses, leur, leurs.*

[7] *la; en* is no longer to be expressed here, but must be understood elliptically, together with the verb.

[8] *Après que les Romains se furent retirés* (or, *s'en furent allés*). Observe that reflective verbs, in French, are conjugated in their compound tenses with *être;* notice also the agreement (in gender and number) of the participle past, in those verbs.

[9] *avec.*

[10] *monta sur le trône d'Angleterre à.*

[11] See page 4, note [1].

[12] *eurent,* not *avaient,* this fact being only as one point in history, and having happened at a definite period. See page 1, note [6].

[13] *où;* or, *époque à laquelle.* The French do not use *quand* for 'when' in the sense of 'at which time,' but only in that of 'at what time?' (interrog.) and 'at the time that.' You will always have, therefore, in such a case as this, to use another turn, which may vary according to the context.

[14] Use 'the.' We should say, *une union entre . . . et . . .*; but, *l'union de . . . avec . . .*

[15] *s'effectua* (page 8, note [15].)

of the two countries still continue peculiar.[1] The common law[2] and the judicial establishments of England differ much from those of Scotland; the prevailing religion and the church establishment[3] of the former are also materially different from those of the latter, and the manners and customs[4] of the two countries, though gradually assimilating,[5] still preserve many distinguishing features.—(J. R. M'CULLOCH, *Statistical Account of the British Empire.*)

DESCRIPTION OF ENGLAND.

FEW countries exhibit a greater variety of surface than England, or have been more highly favoured by nature.[6] "Although," says Dr. Aikin, "its features are moulded on a comparatively minute scale,[7] they are marked with all the agreeable interchange[8] which constitutes picturesque beauty. In some parts,[9] plains clothed in the richest verdure, watered by copious streams, and pasturing innumerable cattle, extend as far as the eye can reach:[10] in others,[11] gently rising hills[12] and bending vales, fertile in corn, waving with woods,[13] and interspersed with flowery meadows, offer the most delightful landscapes of rural opulence and beauty.[14] Some tracts furnish prospects of the more romantic and impressive kind; lofty mountains,

[1] *sont, de nos jours encore, propres à chacun d'eux.*

[2] *le droit coutumier.* 'Law,' in the sense of the Latin *jus*, is, in French, *droit*, while *loi* corresponds to 'law' in the sense of the Latin *lex.*

[3] *l'Eglise* (or, *l'église établie*).

[4] *les mœurs et coutumes;* or, *les us et coutumes.*

[5] *quoique se rapprochant* (or, more strictly according to grammar, but by no means elegantly here, *quoiqu'elles—ils—se rapprochent*) *graduellement.* The adverb, in French, usually follows the verb, in a simple tense; in a compound tense, it usually stands between the auxiliary and the participle.

[6] See page 2, note [15].

[7] *Quoique les points de vue, dit . . ., ne s'y montrent relativement que dans de petites proportions.*

[8] *par toute cette succession agréable et alternative de sites variés.*

[9] *Ici.*

[10] *jusqu'où la vue peut porter.* We also say, *tant* (or, *aussi loin*) *que la vue peut s'étendre;* but this same verb, *s'étendre*, coming just before, an awkward repetition must be avoided. '*Farther* than the eye can reach,' would be *à perte de vue.*

[11] *Là.*

[12] *des coteaux à pente douce.*

[13] *couverts de bois ondoyants* (or, *ondulants*).

[14] Bad.—'Some tracts,' *Plus loin.*

craggy rocks, deep dells, narrow ravines, and tumbling [1] torrents: nor are there wanting, as a contrast to [2] those scenes in which every variety of nature is a different charm, the vicissitude of [3] black barren [4] moors and wide inanimated heaths." Such is [5] a vivid description of the general appearance of England. But the beauty and fertility of the country are not the only things to excite [6] admiration. The mildness of the climate, removed alike from the extremes of heat and cold; the multitude of rivers, their depth, and the facility they afford to internal navigation; the vast beds of coal and other valuable minerals hid under the surface; [7] the abundance and excellence of the fish in the rivers and surrounding seas; the extent of sea-coast; the number, capaciousness, and safety of the ports and bays; and the favourable situation of the country for commerce; give [8] England advantages that are not enjoyed in an equal degree by any other nation. [9]—(J. R. M'Culloch, *Statistical Account of the British Empire.*)

MAHOMET'S MIRACLES.

The votaries of Mahomet are more assured than himself of his miraculous gifts, and their confidence and credulity increase as they are further removed [10] from the time and place [11] of his spiritual exploits. They believe or affirm that trees went forth to meet him; [12] that he was saluted by stones; that water gushed from his fingers; that he fed the hungry and the sick, and raised the dead; [13] that a beam groaned to [14] him; that a camel complained to him; [15]

[1] *rapides.*

[2] 'nor,' &c.; *rien n'y manque, pas même, comme pour faire contraste* (p. 29, n. [2]) *avec.*—See p. 15, n. [2].

[3] *l'aspect, tour à tour, de.*

[4] Put the two adjectives, in French, after the substantive, with the conjunction *et* between both.

[5] *Voilà.*

[6] *qui excitent,* or, *propres à exciter.*

[7] *que le sol recèle dans son sein.*

[8] *tout cela donne à.*

[9] *dont nulle autre nation ne jouit au même degré;* see p. 21, n. [6].

[10] *à mesure qu'ils s'éloignent.*

[11] See page 8, note [1].

[12] *allèrent à sa rencontre.*

[13] *qu'il procurait des subsistances, guérissait les malades d'une manière miraculeuse, et ressuscitait les morts.*

[14] *poussa des gémissements devant.*

[15] *lui adressa des plaintes;* or,

that a shoulder of mutton informed him of its being[1] poisoned; and both animate and inanimate nature[2] were equally subject to this apostle of God. His dream of a nocturnal journey is seriously described as a real and corporeal transaction.[3] A mysterious animal, the Borak, conveyed him from the temple of Mecca[4] to that of Jerusalem; with his companion Gabriel, he successively ascended the seven heavens, and received and repaid the salutations of the patriarchs, the prophets, and the angels, in their respective mansions.[5] Beyond the seventh heaven, Mahomet alone was permitted to proceed;[6] he passed the veil of unity, approached within two bow-shots[7] of the throne, and felt a cold that pierced him to the heart,[8] when his shoulder was touched by the hand of God. After a familiar, though important conversation, he again descended[9] to Jerusalem, remounted the Borak, returned to Mecca, and performed in the tenth part of a night the journey of many thousand years.[10]—(GIBBON, *Decline and Fall of the Roman Empire.*)

se plaignit à lui. I shall explain this latter construction farther on (p. 260, n. [1]; and p. 131, n. [17]).

[1] *qu'elle était.* This turn, viz., 'my,' 'thy,' 'his,' 'its,' &c., followed by a present participle, is not French; see p. 14, n. [16].

[2] 'Both,' followed by 'and,' is usually rendered, in French, the same as in Latin, by *et* repeated; but here, we should thus have *et* occurring three times, and we must, therefore, leave 'both' out, and change a little the construction accordingly.

[3] *comme un événement réel, comme un acte corporel.*

[4] *la Mecque.* The definite article is used, exceptionally, before the names of some towns; as, *le Havre, le Mans* (in France), *le Caire* (Cairo, in Egypt), &c.

[5] *demeures.*—'the patriarchs,' &c.; see page 8, note [1].

[6] *Il eut seul la permission* (or, *Il fut permis à M— seul*) *de s'avancer au delà*, &c. As *permettre*, like some other verbs, when active, does not admit, in French, of a noun of person for its object (or accusative), it does not, for an obvious reason, admit of it either, when it is passive, for its subject (or nominative), and therefore we must use another turn. Ex.: 'you are allowed,' &c., *on vous permet*, &c.; or, *il vous est permis*, &c. (as in Latin, *tibi permitto, tibi permittitur*).

[7] *il se trouva à deux portées de trait* (or, *d'arc*).

[8] *jusqu'au cœur.*

[9] *il redescendit.*

[10] *plusieurs milliers d'années.*

COLUMBUS AT BARCELONA.

THE letter of Columbus to the Spanish monarchs, announcing his discovery, had produced the greatest sensation at court.[1] The event it communicated was considered the most extraordinary of their prosperous reign. The sovereigns themselves were[2] for a time dazzled and bewildered[3] by this sudden and easy acquisition of a new empire, of indefinite extent and apparently boundless wealth; and their first idea was to secure it beyond the reach of question or competition.[4] Shortly after his arrival in Seville, Columbus received a letter from them, expressing their great delight, and requesting him to repair immediately to court, to concert plans for a second and more extensive expedition.[5] As the summer was already advancing, the time favourable for a voyage,[6] they desired him[7] to make any arrangements at Seville, or elsewhere, that might hasten[8] the expedition, and to inform them by the return of the courier what was necessary to be done on their part.[9] This letter was addressed to him by the title of "Don[10] Christopher Columbus, our Admiral of the Ocean Sea,[11] and Viceroy and Governor of the Islands discovered in the Indies;" at the same time he

[1] *à la cour la plus vive sensation.* When a verb has two objects (*régimes*) of equal length, or nearly so, the *direct* is placed before the *indirect* object; but when the two objects are not of the same length, as is the case here, the shorter comes first, unless there is ambiguity to be feared.

[2] See page 1, note [6].

[3] *transportés.*

[4] *de s'en assurer la possession de telle manière qu'ils n'eussent à craindre aucune contestation ni aucune rivalité.*

[5] *pour y concerter le plan d'une seconde expédition, plus considérable que la première.*

[6] See p. 3, n. [18].—'advancing,' *assez avancé.*

[7] *ils le priaient.* The imperfect of the indicative is here used, instead of the preterite (see p. 1, n. [6]), because reference is made more directly to the contents of the letter, as read by the recipient, than to the act of writing it on the part of the senders.

[8] *de prendre . . . les arrangements nécessaires pour hâter* (p. 3, n. [18]).

[9] *de ce qu'ils avaient à faire* (or, *de ce qu'il fallait qu'ils fissent*) *de leur côté.* — *Falloir* governs the subjunctive; and *fissent* is in the *imperfect* of the subjunctive, as corresponding to the *imperfect* of the indicative *fallait.*

[10] *L'adresse de la lettre portait:*— "*A don.*

[11] *sur la mer océane.*

was promised still further[1] rewards. Columbus lost no time in[2] complying with the commands of the sovereigns. He sent a memorandum[3] of the ships, men, and munitions[4] that would be requisite, and having made such dispositions at Seville as circumstances permitted,[5] set out on his journey[6] for Barcelona, taking with him the six Indians, and the various curiosities and productions he had brought from the New World.[7]

The fame of his discovery had resounded throughout the nation, and as his route lay through[8] several of the finest and most populous provinces of Spain,[9] his journey appeared like the progress[10] of a sovereign. Wherever he passed,[11] the surrounding country poured forth its inhabitants,[12] who lined the road and thronged the villages. In the large towns, the streets, windows, and balconies were filled with eager spectators, who rent the air with[13] acclamations. His journey was continually impeded[14] by the multitude pressing to gain a sight of him and of the Indians,[15] who were regarded with as much admiration as

[1] 'still further;' *encore de nouvelles.* — 'he was promised;' see page 21, note [6]. [2] *pour.*

[3] *un état détaillé.*

[4] See page 8, note [1].

[5] *à Séville toutes les dispositions que permettaient les circonstances.* See p. 3, n. [18]; also p. 10, n. [3], and p. 3, n. [3].

[6] *il partit.* As the verb 'set out' is rather far from 'having made' and 'he sent,' it is better to repeat, in French, the pronoun *il* before *partit.*

[7] *emmenant avec lui les six Indiens qui l'avaient suivi en Espagne, et prenant aussi les curiosités et productions diverses qu'il avait rapportées du Nouveau-Monde.* We must obviously use here a different turn from the English; for, 'to take' (to take with oneself, to take away) is *emporter*, if the person, animal, or object, is carried, whereas it is *emmener*, if not; and the same distinction is made between *apporter* and *amener*, 'to bring' (as well as between *rapporter* and *ramener*, 'to bring back').

[8] *et comme il devait traverser, pour se rendre à Barcelonne.*

[9] See p. 16, n. [10]. The article is to be used here, but merely on account of the superlative, which somewhat alters, in French, the grammatical connexion of the words, in this case; for, otherwise, we say, *province d'Espagne, de France*, &c., without the article.

[10] *ressembla à la marche triomphale.*

[11] The imperfect of the indicative is preferable here to the preterite, though the latter would not be incorrect. The imperfect makes the mind dwell more upon the length and incidents of the journey, as described. See p. 1. n. [6].

[12] *il voyait se presser autour de lui la population tout entière des environs.*

[13] *qui faisaient retentir l'air de bruyantes.*

[14] *Il était arrêté à chaque instant.*

[15] *qui se pressait sur son passage pour tâcher de l'apercevoir, ainsi*

if they had been natives of another[1] planet. It was impossible to satisfy the craving curiosity which assailed himself and his attendants, at every stage, with[2] innumerable questions; popular rumour, as usual,[3] had exaggerated the truth, and had filled the newly-found country with all kinds of wonders.[4]

It was about the middle of April that Columbus arrived at Barcelona, where every preparation had been made to give him[5] a solemn and magnificent reception. The beauty and serenity of the weather, in that genial season[6] and favoured climate, contributed to give splendour to[7] this memorable ceremony. As he drew near the place,[8] many of the more youthful courtiers and hidalgos of gallant bearing[9] came forth to meet and welcome him.[10] His entrance into this noble city has been compared to one of those triumphs which the Romans were accustomed[11] to decree to conquerors.[12] First, were paraded the Indians, painted according to their savage fashion,[13] and decorated with tropical feathers, and with their national ornaments of gold;[14] after these were borne various

que les Indiens—or, . . . *l'apercevoir, lui et les Indiens* (but not literally, *l'apercevoir et les Indiens*, which would be incorrect). The *disjunctive* pronoun *lui*, in the latter rendering, serves to re-establish the connexion broken by the intervening verb *apercevoir*, as the *conjunctive* pronoun *le* must necessarily be placed *before* the verb which governs it.

[1] *que s'ils fussent tombés de quelque.* This second form of the conditional (in *avoir* and *être—j'eusse* and *je fusse*, used as well as *j'aurais* and *je serais*, but only together with a past participle) is also frequently employed as a second form of the imperfect of the indicative after *si*.

[2] 'himself;' translate, 'him.'—'with,' *de*.

[3] *Comme d'ordinaire, la rumeur publique.* Put a full stop after 'questions;' and, in general, make your sentences short, in French.

[4] *et avait peuplé de merveilles* (p. 22, n. [1], and p. 3, n. [18]) *le monde nouvellement découvert.*

[5] *où tout avait été préparé pour lui faire.*

[6] *La sérénité de l'atmosphère dans cette belle saison.*—'and,' &c.; see page 8, note [1].

[7] Translate, 'contributed to the splendour of.'

[8] *Comme il approchait de la ville.*

[9] *au port élégant.*

[10] *vinrent à sa rencontre* (or, *au-devant de lui—au-devant de;* Latin, *obviam*) *pour lui faire accueil.* See page 1, note [6].

[11] *avaient coutume.*

[12] *à leurs généraux vainqueurs.*

[13] *Les Indiens ouvraient la marche; ils étaient peints de diverses couleurs, suivant la mode de leur pays.*

[14] *et des . . . de leur nation.* See above, note [3].

kinds of live parrots, together with[1] stuffed birds and animals[2] of unknown species, and rare plants, supposed to be of[3] precious qualities: while great care was taken to make a conspicuous display of[4] Indian coronets, bracelets, and other decorations[5] of gold, which might[6] give an idea of the wealth of the newly-discovered regions. After these followed Columbus, on horseback,[7] surrounded by a brilliant cavalcade of Spanish chivalry.[8] The streets were almost impassable, from the countless multitude;[9] the windows and balconies were crowded with the fair;[10] the very roofs were[11] covered with spectators. It seemed as if the public eye could not be sated with gazing on[12] these trophies of an unknown world, or on the remarkable man by whom it had been discovered. There was a sublimity in this event that mingled a solemn feeling with[13] the public joy. It was looked upon as a vast and signal dispensation of Providence in reward for[14] the piety of the monarchs; and the majestic and venerable appearance of the discoverer,[15] so different from the youth and buoyancy that are generally expected from roving enterprise,[16] seemed in harmony with the grandeur and dignity of his achievement.[17]

[1] Simply, *avec.*

[2] *des oiseaux et autres animaux empaillés.*—'species;' plural, in French, here.

[3] *qu'on supposait avoir* (page 7, n. [2]); or, *auxquelles on supposait.*

[4] 'while,' &c.; *on étalait aussi avec grand soin aux regards du public.*

[5] *ornements.*

[6] Use the imperfect indicative of *pouvoir.*

[7] *Colomb arrivait ensuite, monté sur un cheval, et.*

[8] *de jeunes Espagnols.*

[9] *La foule était si grande qu'il était presque impossible de se faire jour dans les rues.*

[10] *remplis de dames.*

[11] *les toits mêmes étaient;* or, *il n'était—il n'y avait—pas jusqu'aux toits qui ne fussent.*

[12] *Il semblait que le public ne pouvait se rassasier de contempler.* After *sembler,* conjugated impersonally, the indicative is used, when the subordinate propositior states a certain, a positive fact, and the idea admits of no doubt whatever; whereas the subjunctive is used when there is some doubt, some uncertainty, in the idea, or when the verb of the subordinate proposition expresses an impossible and extraordinary fact.

[13] *Cet événement avait quelque chose de si imposant en lui-même, qu'un sentiment solennel de reconnaissance venait se mêler à.*

[14] *de.*

[15] *l'heureux navigateur;* or, simply, *Colomb.*—'appearance,' *aspect.*

[16] *qui souvent font entreprendre une expédition audacieuse.*

[17] *et l'importance de sa découverte.*

To[1] receive him with suitable pomp and distinction,[2] the sovereigns had ordered their throne to be placed in public,[3] under a rich canopy of brocade of gold, in a vast and splendid saloon. Here[4] the king and queen awaited his arrival, seated in state,[5] with the prince Juan beside them, and[6] attended by the dignitaries of their court and the principal nobility of Castile, Valencia, Catalonia, and Aragon ;[7] all impatient to behold the man who had conferred so incalculable a benefit upon the nation.[8] At length Columbus entered the hall, surrounded by a brilliant crowd of cavaliers, among whom, says Las Casas,[9] he was conspicuous for[10] his stately and commanding person, which, with[11] his countenance rendered venerable by his grey hairs,[12] gave him the august appearance of a senator of Rome.[13] A modest smile lighted up his features, showing that he enjoyed the state and glory in which he came ;[14] and certainly nothing could be more deeply moving to a mind inflamed by[15] noble ambition, and conscious of having greatly deserved,[16] than these testimonials of the

[1] *Pour ;* or, *Afin de.*

[2] *avec plus de pompe et de distinction ;* or, *avec une pompe et une distinction convenables.* The article is used, in the latter construction, because the substantives 'pomp' and 'distinction' are particularised by the epithet 'suitable ;' else none would be used, in French, any more than in English.

[3] *avaient ordonné que leur trône fût placé* (or as directed at page 9, notes [14] and [15]) *dans un endroit accessible au public.*

[4] *C'était là que.*

[5] 'seated in state ;' leave this out in the translation, as being sufficiently implied by what precedes and what follows.

[6] A semicolon before 'with ;' and turn, 'the prince Juan (*Jean*) was (page 1, note [6]) placed near them, and they were.'

[7] *de Castille, de* (p. 8, n. [1]) *Valence, de Catalogne, et d'Aragon.* Here, after the preposition *de*, we may dispense with the use of the definite article ; but this article is used, as a rule, before names of provinces, or other subdivisions of a State, and we should say, in other cases, *la Catalogne, la Castille, l'Aragon,* as well as *le Calvados, le Finistère* (both, departments of France), &c.

[8] *procuré à la nation* (p. 22, n. [1]) *d'incalculables avantages.*

[9] Bishop of Chiapa, in Mexico ; born 1474, died 1566.

[10] *il se faisait remarquer* (or, *il se distinguait*) *par.* See p. 1, n. [6].

[11] 'with ;' translate, 'joined with (*à*).'

[12] *par les cheveux gris qui ombrageaient son front.*

[13] *sénateur romain.* — 'appearance' ; see p. 25, n. [15].

[14] 'the state,' &c., *d'un triomphe si légitime.*

[15] *n'était plus propre à électriser un homme animé d'une* (see above, note [2]).

[16] *et sachant avoir beaucoup mérité* (p. 19, n. [5], and p. 7, n. 7).

admiration and gratitude of a nation, or rather of a world. As[1] Columbus approached, the sovereigns rose, as if receiving[2] a person of the highest rank. Bending his knees,[3] he requested to kiss their hands;[4] but there was some hesitation on the part of their majesties to [illegible]mit[5] this act of vassalage. Raising him in[6] the most gracious manner, they[7] ordered him to seat himself in their presence—a rare honour[8] in this proud and punctilious[9] court.

At the request of their majesties, Columbus now gave an account[10] of the most striking events of his voyage, and a description of the islands which he had discovered. He displayed the specimens he had brought of unknown birds and other animals, of rare plants of[11] medicinal and aromatic virtue; of native gold in dust,[12] in crude masses,[13] or laboured into barbaric ornaments; and, above all, the natives of these countries, who were objects[14] of intense and inexhaustible interest; since there is nothing [illegible] man so curious[15] as the varieties of his own species. All these he pronounced mere harbingers of great discoveries he had yet to make,[16] which would add realms of incalculable

[1] *Au moment où.*—'approached' . . . 'rose' . . . &c.; the student must now use the preterite, not the imperfect of the indicative.

[2] Translate, 'as if they had received;' see page 24, note [1].

[3] *Mettant un genou en terre;* or, *Fléchissant les* (not *ses*) *genoux.* When the context *clearly* indicates who the possessor is, the French consider it superfluous, in most cases, to use a possessive pronoun, and they only use the definite article, when speaking of the qualities of the mind, the parts of the body, or the most familiar articles of wear.

[4] See page 11, note [1].

[5] Turn, 'but it (*ce*) was not without some hesitation that their majesties permitted him (*lui*).'

[6] *de.*

[7] *elles* (viz., *Leurs Majestés; majesté* is feminine in French).

[8] Leave out 'a:' no article is used, in French, before a substantive used to qualify another, or to qualify a fact stated just before.

[9] 'punctilious,' in this sense, *si rigide pour tout ce qui tenait à l'étiquette.*

[10] 'now,' &c., *fit le récit.*

[11] 'of,' *ayant des.*—'virtue;' use the plural.

[12] *l'or du pays en poudre* (*poussière* is generally said of the dust of the earth, or that of earthy substances).

[13] *en masses brutes.*

[14] 'who were' . . . (*i. e.* 'all that while'); imperfect indicat. here: see again p. 1, n. [6].—'the objects;' the singular, here, is preferable, in French.

[15] Invert into the natural order of ideas (see p. 3, n. [18], and also p. 9, n. [12]).

[16] *Après avoir fait admirer toutes ces merveilles, Colomb dit que ce n'était que le prélude de plus grandes découvertes.*

wealth to the dominions of their majesties, and[1] whole nations of proselytes to the true faith.[2]

The words[3] of Columbus were listened to[4] with profound emotion by the sovereigns. When he had finished,[5] they sank on their knees,[6] and, raising their clasped hands to heaven, their eyes filled with tears of joy and gratitude, they poured forth thanks and praises to God[7] for so great a providence;[8] all present[9] followed their example; a deep and solemn enthusiasm pervaded that splendid assembly, and prevented all common acclamations of triumph. The anthem of Te Deum Laudamus, chanted by the choir of the royal chapel, with the melodious accompaniments of the instruments, rose up from the midst in a full body of sacred harmony, bearing up, as it were,[10] the feelings and thoughts of the auditors to heaven; "so that," says the venerable Las Casas, "it seemed as if in that hour they communicated with celestial delights."[11] Such was the solemn and pious manner in which[12] the brilliant court of Spain celebrated this sublime event, offering

[1] *et qui rangeraient.*

[2] 'of proselytes,' &c., *sous l'étendard de la foi.*

[3] *Les paroles.* The word *parole* implies word of mouth, and *mot* generally a word written or printed; *mot* is the mere sign, whilst *parole* refers to the utterance.

[4] *furent écoutées.* A past participle joined with *être*, 'to be,' in passive and in some neuter verbs, agrees with the nominative (with *paroles*, here).

[5] *Lorsqu'il eut cessé de parler.* This form (*eut cessé*), the compound of the preterite, is used to indicate that a past fact has taken place immediately before another, likewise completely past.

[6] *tombèrent à genoux.*

[7] *et, les yeux* (p. 27, n. [3]) *remplis de larmes de joie et de gratitude, ils élevèrent leurs mains jointes vers le ciel, et adressèrent à Dieu* (p. 22, n. [1]) *les plus ferventes actions de grâces.* We must use *leurs* instead of *les* (p. 27, n. [3]), in the latter part of the sentence, as one seems to lose sight of the possessor, in a complicated phrase, where the thing possessed is at once subject (of 'clasped,' elliptical for 'being clasped') and object ('of raising'). For, without this circumstance, we should say, in two separate phrases, *élevant* (or, *levant*) *les mains*, 'raising their hands,' and, *les mains jointes*, &c., 'their hands clasped'—understood 'being.'

[8] *pour un bienfait si éclatant.*

[9] A full stop here (see p. 24, n. [3]). *Tous les assistants.*

[10] 'and prevented,' &c., *et au lieu de cris de joie profane, d'acclamations vulgaires, le Te Deum fut entonné par les musiciens de la chapelle royale: une harmonie sacrée et mélodieuse répondait à chaque verset, portant, pour ainsi dire.*

[11] 'so that,' &c.; "*Il sembla, dit . . ., qu'ils eussent* (p. 25, n. [12]) *en ce moment un avant-goût des délices du paradis.*"

[12] *dont.*

up[1] a grateful tribute of melody and praise, and giving glory to God for [2] the discovery of another world.—(WASHINGTON IRVING.)

COWPER TO MR. SAMUEL ROSE.

(ON THE EMPLOYMENT OF TIME.)

DEAR SIR,

THOUGH it be long since I received your last,[3] I have not yet forgotten the impression it made upon me, nor how sensibly I felt myself obliged by[4] your unreserved and friendly communications.[5] I will not apologise for[6] my silence in the interim, because, apprised as you are of[7] my present occupation, the excuse that I might allege will present itself to you of course, and to dilate upon it would, therefore, be waste of paper.[8]

You are in possession of the best security imaginable for the due improvement[9] of your time, which is a just sense of its value.[10] Had I been,[11] when at your age,[12] as

[1] 'up;' *au ciel*, here.—'grateful.'

[2] *rendant gloire à Dieu* (or, *rapportant à Dieu la gloire*) *de*. No article is used, in French, whenever the verb and the noun form a phrase which can generally be expressed in French, or translated into other languages, by one word, as here, *rendant gloire*, that is, *glorifiant*, 'glorifying.'

[3] *Quoiqu'il y ait longtemps que j'ai reçu votre dernière lettre.*

[4] *ni le bien vif plaisir que m'ont aussi procuré* (page 3, note [3]).

[5] *entretiens.*

[6] *Je ne chercherai point à m'excuser de.*

[7] *parce que vous n'ignorez pas quelles sont.*—'occupation;' use the plural.

[8] *et qu'ainsi* (p. 17, n. [11]) *ce serait brouiller* (or, *barbouiller—gâter—gâcher*) *du papier* (or, *ce serait mal employer mon papier*) *que* (see page 138, n. [7]) *de m'étendre sur une excuse qui se présentera à vous naturellement.* Notice, here, *se présentera à vous*, instead of *se vous présentera*; I shall say more about this by and by (page 260, note [1]).

[9] *de l'emploi convenable.*

[10] *laquelle consiste à en bien sentir le prix* (see p. 18, n. [6]). The pronouns *qui, que, dont*, are replaced by *lequel, duquel*, to avoid ambiguity: these always relate to the former noun (with which they must agree in gender and number), while *qui, que, dont*, relate to the latter. This, of course, where the construction cannot be altered; or else follow the rule given at p. 10, n. [3].

[11] *Si j'avais été;* or, *Si j'eusse été;* or, *Eussé-je été.* See page 24, n. [1]. In *eussé-je*, an acute accent is put over the last *e* for euphony's sake.

[12] *quand j'étais à votre âge;* or, better, not to repeat *être* so nearly, *quand j'avais votre âge;* or, simply, *à votre âge:* this English ellipsis, at any rate, after 'when' (*quand*), is not permitted in French.

much affected by[1] that important consideration as I am[2] at present, I should not have devoted, as I did,[3] all the earliest parts[4] of my life to amusement only. I am now in the predicament into which the thoughtlessness of youth betrays nine-tenths[5] of mankind, who never discover that the health and good spirits[6] which generally accompany it,[7] are in reality blessings only according to the use we make of them, till advanced years[8] begin to threaten them with[9] the loss of both. How much wiser would thousands have been,[10] than now they ever will be,[11] had[12] a puny constitution, or some occasional infirmity,[13] constrained them to devote those hours to study and reflection, which,[14] for want of some such check,[15] they have given entirely to dissipation! I, therefore,[16] account you happy, who,[17] young as you are, need not be informed that you cannot always be so,[18] and who already know that the materials upon which age can alone build its comfort,[19] should be brought together at an earlier period.[20] You have, indeed, in losing a father, lost a friend, but you have not lost his instructions. His example was not buried[21]

[1] *aussi pénétré de.*

[2] See page 5, note [14].

[3] Turn, 'as I have done.'

[4] *premières années.*

[5] *fait tomber* (p. 6, n. [13])—or, *entraîne—les neuf dixièmes.*

[6] *et la gaieté* (or, *gaîté*).

[7] *cet âge,* to avoid ambiguity.

[8] *que lorsque les ans* (or, *les années;* or, *la vieillesse;* or, *l'âge avancé;* or, simply, *l'âge*).

[9] *de.*

[10] *Combien des milliers d'entre nous eussent été* (p. 24, note [1]) *plus sages.*

[11] The particle *ne* is used before the verb which follows *plus* or *moins,* unless the preceding verb, which accompanies *plus* or *moins,* is conjugated with a negative. See, besides, p. 5, n. [14], and p. 19, n. [5].

[12] Turn, 'if a puny . . . or some . . . had constrained,' &c.

[13] *infirmité intermittente.*

[14] See page 10, note [3].

[15] *faute d'un frein de ce genre.*

[16] *C'est pourquoi je* (p. 254, n. [1]).

[17] *vous qui.* A personal pronoun, in the objective case, which is the antecedent of a relative pronoun, must be used twice in this way, first in its conjunctive form, immediately before the verb which governs it, and then in its disjunctive form, immediately before the relative: here it so happens that both forms are *vous;* in the first person singular they are *me* and *moi;* in the second, *tu* and *toi;* &c. See any grammar.

[18] See page 5, note [14].

[19] *établir son bien-être.* This use of the possessive *son* is a deviation from the custom mentioned at p. 18, n. [6]; the reason of it is, that the possessor figures as subject (or nominative) in the same proposition wherein the thing possessed is the object (or accusative).—'should,' *doivent.*

[20] *recueillis de bonne heure.*

[21] *n'a pas été enseveli.*

with him, but happily for you (happily because you are desirous of availing yourself of it) still lives[1] in your remembrance, and is cherished in your best affections.[2]

SIR ROGER DE COVERLEY.

HAVING often received an invitation from my friend Sir Roger de Coverley[3] to pass away a month with him in the country, I last week accompanied him thither, and am settled[4] with him for some time at his country-house, where I intend to form several of my ensuing speculations.[5] Sir Roger, who is very well acquainted with[6] my humour, lets me rise and go to bed when I please,[7] dine at his own table or in my chamber, as I think fit,[8] sit still and say nothing without bidding me be merry.[9] When the gentlemen of the country[10] come to see him, he shows me[11] at a distance. As I have been walking[12] in his fields, I have observed them stealing a sight of me[13] over a hedge, and

[1] *il vit encore.* Notice the use of the pronoun, before *vit;* the pronoun is necessary, the two verbs *être enseveli,* and *vivre,* being in different tenses.

[2] *et est un des objets les plus chers à votre cœur;* or, *et a part à vos plus vives affections.*

[3] See page 3, note [18]; 'an invitation,' &c., *l'invitation de,* &c.

[4] *je l'y accompagnai la semaine dernière, et je me suis fixé.* The pronoun *je* is repeated for the reason stated above, note [1].

[5] *de rédiger plusieurs des articles qui doivent suivre* (or, simply, *de mes prochains articles*—Contributions to the 'Spectator').

[6] *qui connaît très bien.*

[7] *quand il me plaît* (p. 135, n. [4]). The verb *plaire* does not govern the objective case, in French, but requires an indirect regimen with the preposition *à* (dative case), expressed or implied: *me* is here in the dative.

[8] *selon que je le juge à propos;* or, *comme bon me semble.*

[9] *et aussi rester silencieux et tranquille sans m'inviter à la gaîté.*

[10] *Quand les notables des environs* (or, *des alentours*); or, *Quand les gens les plus considérables de l'endroit.*

[11] Translate, 'he shows me to them,' *il me montre à eux*—not *me leur montre,* this construction being used with the first pronoun in the accusative, only when that pronoun is in the third person, as, *le* (*la,* or *les*) *leur montre;* but we should say, *me le* (*la,* or *les*) *montre,* the first pronoun being in the dative—though yet even here, *vous montre à moi,* not *me vous montre.*

[12] See page 52, note [4].

[13] *j'ai aperçu plusieurs de ces messieurs qui m'observaient en cachette* (or, *furtivement*—or, *à la dérobée*). See p. 6, n. [13].

have[1] heard the knight desiring them[2] not to let me see them,[3] for that I hated to be stared at.[4]

I am the more at ease in Sir Roger's family, because it consists[5] of sober, staid persons; for as the knight is the best master in the[6] world, he seldom changes his servants;[7] and as he is beloved by all about him, his servants never care for leaving him:[8] by this means his domestics are all in years, and grown old with[9] their master. You would take his valet-de-chambre for his brother; his butler is grey-headed,[10] his groom is one of the gravest men that I have[11] ever seen,[12] and his coachman has the looks[13] of a privy councillor. You see the goodness of the master even[14] in his old house-dog, and in a grey pad that is kept[15] in the stable with great care and tenderness, out of regard to[16] his past services, though he has been useless for[17] several years.

I could not but observe with a great deal[18] of pleasure the joy that appeared in[19] the countenances of these

1 *et j'ai.* When the verbs have each a separate object, although they are in the same tense, the pronoun is usually repeated.

2 *les prier;* or, *qui les priait;*— but not *les priant.*

3 *de ne pas se laisser voir de moi.*

4 *par la raison que je déteste les regards des curieux.*

5 *Je suis d'autant plus à mon aise* (or *Je me trouve d'autant mieux*) *au milieu de la maison de Sir Roger, qu'elle se compose.* The word *famille,* in the sense of 'household,' from the Latin *familia,* is no longer French. We find it so used in La Fontaine (p. 66 of my edition of the Fables), among other old writers. We now use *maison, gens* (plural), *domestiques* (plur.), *domestique* (sing.), *monde.*

6 *du;* we use the preposition *de* (genitive case), after a superlative.

7 See p. 19, n. 5, and p. 2, n. 6.

8 *de tout ce qui l'entoure* (more emphatic than *tous ceux qui l'entourent;* see La Fontaine's Fables, p. 105, n. 5), *quand on le sert on n'a aucune envie de le quitter.*

9 *aussi tous ses gens sont-ils* (or, *sont*) *âgés, ayant vieilli au service de.* The interrogative form (*sont-ils,* here) is elegantly used after *aussi* (in the sense of 'therefore'), *peut-être, encore* (yet), *toujours* (still), *en vain, du moins, au moins, à peine, ainsi,* &c.

10 *a les cheveux gris* (p. 27, n. 3.)

11 See page 13, note 12.

12 Whenever a past participle is joined with the auxiliary *avoir,* it agrees, in gender and number, with the *régime direct* (accusative) of the verb, but only if that direct regimen *precedes* the verb.

13 *a tout l'air.*

14 *jusque.*

15 *qu'on garde;* or, *que l'on conserve.* The *l* here is merely euphonic.

16 *en considération de.*

17 *bien qu'il* (or, *quoiqu'il*) *ne serve plus à rien depuis.* See page 38, note 7.

18 *Je ne pus qu'observer* (page 6, note 6) *avec beaucoup;* or, *Il me fut impossible d'observer sans beaucoup.*

19 *se peignit sur.*

ancient domestics upon[1] my friend's arrival at his country-seat. Some of them could not refrain from tears[2] at the sight of their old master; every one of them pressed forward to do something for him,[3] and seemed discouraged[4] if they were not employed.[5] At the same time the good old knight, with a mixture of the father and the master of the family, tempered the inquiries after his own affairs with[6] several kind questions relating to themselves. This humanity and good-nature[7] engages everybody to him;[8] so that when he is pleasant upon any of them, all his family are in[9] good humour, and none so much as the person whom he diverts himself with:[10] on the contrary, if he coughs, or betrays[11] any infirmity of old age, it is easy for a stander-by to observe a secret concern in the looks of all his servants.[12]

My worthy friend has put me under the particular care[13] of his butler, who is a very prudent man, and, as well as the rest of his fellow-servants, wonderfully desirous of pleasing me,[14] because they have often heard their master talk of me as of his particular friend.—(ADDISON, *Spectator.*)

[1] *à.*

[2] *Quelques-uns d'entre eux ne pouvaient retenir leurs larmes.*

[3] *s'empressait autour de lui afin de se rendre utile* (or, *de s'utiliser*).

[4] *mortifié.*

[5] *lorsque, par moments, il ne se trouvait rien à faire.*

[6] *leur adressait, tout en s'enquérant de ses propres affaires.*

[7] These two nouns, being nearly synonymous, had better follow each other without a conjunction, but with the pronoun repeated.—'good-nature;' see page 139, note [12].

[8] *captive* (or, *lui gagne—lui concilie*) *tous les cœurs.* Whenever two substantives, being nearly synonymous, thus follow one another immediately, the verb, and also the adjective or participle, must be in the singular.

[9] *quand il plaisante* (or, *badine*) *l'un ou l'autre de ses gens, il les met tous de.*

[10] *mais principalement celui sur le compte duquel* (or, *de qui*—but not *dont;* see page 134, note [13]) *il se divertit.* See page 1, note [12].

[11] *ou s'il laisse voir.*

[12] *il est facile à qui se trouve présent de deviner à leur air qu'ils lui portent tous un vif intérêt.*

[13] *m'a confié tout particulièrement à la garde* (or, *aux soins*).

[14] *et qui est aux petits soins avec moi, comme le sont d'ailleurs les autres domestiques.*

COWPER TO MR. J. NEWTON.

(ON SOME PLEASURES IN RURAL LIFE.)

MY DEAR FRIEND,

FOLLOWING your good example, I lay before me a sheet of my largest paper. It was this moment fair and unblemished,[1] but I have begun to blot[2] it, and having begun, am not likely[3] to cease till[4] I have spoiled it.[5] I have sent you many a sheet that in my judgment of it has been very unworthy of your acceptance,[6] but my conscience was in some measure[7] satisfied by reflecting,[8] that if it were good for[9] nothing, at the same time[10] it cost you nothing, except the trouble of reading it. But the case is altered now.[11] You must pay a solid price for frothy matter;[12] and though I do not absolutely pick your pocket,[13] yet you lose your money, and, as the saying is, are never the wiser.[14]

My green-house is never so pleasant as when we are just on the point of being turned out of it. The gentleness of the autumnal suns, and the calmness of this latter season, make it[15] a much more agreeable retreat than we ever find it[16] in the summer; when[17] the winds being

[1] *Elle était tout à l'heure* (or, *il n'y a qu'un instant*) *pure de toute tache et de toute souillure.*

[2] *barbouiller*, or *noircir.*

[3] *il n'est pas probable que je*, with the subjunctive.

[4] *avant;* and see page 7, note [7].

[5] See page 32, note [12].

[6] 'that,' &c., *bien indigne, à mon avis, d'être acceptée* (page 28, note [4]) *de vous.*

[7] *jusqu'à un certain point;* or, *en quelque manière* (or, *sorte*—or, *degré*).

[8] Turn, 'by the reflection.'

[9] *à.*

[10] *d'autre part;* or, *elle ne . . . non plus.*

[11] *Mais à l'heure qu'il est, les choses sont changées* (or, *le cas n'est plus le même*). Put a colon here.

[12] *il vous faut payer en espèces de la viande creuse.*

[13] 'pick your pocket;' use *vous voler.*—'absolutely;' *dans toute la force du terme.*

[14] *votre argent ne laisse pas d'être* (or, . . . *ne laisse pas que d'être*) *déboursé, et vous n'en êtes pas* (or, *sans que vous en soyez*) *plus avancé.* This expression, *ne pas laisser de* (or, *que de*), followed by an infinitive, denotes a fact accomplished notwithstanding what has been stated previously.

[15] *Les douces chaleurs et le calme de l'automne en font.*

[16] 'much more,' *bien plus,* or *bien autrement;* see p. 30, n. [11]: the rule referred to applies to *autre* and *autrement,* as well as to *plus* and *moins.*

[17] See page 18, note [18].

generally brisk,[1] we cannot cool it by admitting[2] a sufficient quantity of air, without being at the same time incommoded by it.[3] But now I sit with all the windows and the door wide open,[4] and am[5] regaled with[6] the scent of every flower, in a garden as full of flowers as I have known how to make it.[7] We keep[8] no bees; but if I lived in[9] a hive, I should hardly hear more of their music. All the bees in the[10] neighbourhood resort to a bed[11] of mignonette opposite to the window, and pay me for the honey they get out of it,[12] by[13] a hum which, though rather[14] monotonous, is as agreeable to my ear[15] as the whistling of my linnets. All the sounds that Nature utters[16] are delightful, at least[17] in this country. I should not perhaps find the roaring of lions in Africa, or of bears in Russia, very pleasing;[18] but I know no beast[19] in England whose voice I do not account musical,[20] save and

[1] 'brisk,' *assez forts.*

[2] *en laissant entrer.*

[3] Turn, 'from it (*en*).'

[4] *je reste les fenêtres et la porte toutes grandes ouvertes.* Although *tout*, before an adjective or a participle, when it is an adverb (used for *tout à fait*, 'quite'), is in its nature an invariable word, yet it agrees, for the sake of euphony—in the feminine singular and plural, but never in the masculine plural,—if the adjective or the participle, being feminine, begins with a consonant or an aspirate *h*.

[5] *et je suis.* Notice the repetition of the pronoun, here also, besides the cases we have seen above, p. 31, n. [1], and p. 32, n. [1]. The present instance is similar to that at p. 23, n. [6].

[6] *de.*

[7] *le rendre;* and see p. 224, n. [13].

[8] 'to keep,' here, *avoir.*

[9] Use *habiter* (active), and see p. 61, n. [12], and p. 142, n. [14].

[10] *du.*

[11] *un carré*, or *une planche.*

[12] 'for' is not to be translated. In French, the reverse of the English takes place here: it is the thing bought which is the direct regimen, and the person paid is the indirect regimen. Thus, *me* (dative) *payent* (or, *paient*) *le miel* (accusative) *qu'elles en tirent.*

[13] *de;* or, *avec.*

[14] *un peu;* or, *assez.*

[15] *m'est aussi agréable à entendre;* or, simply, *m'est aussi agréable*, as the word *entendre* inevitably occurs just below.

[16] *fait entendre.*

[17] See page 126, note [13].

[18] *Je ne trouverais peut-être pas très gai . . .* &c.

[19] *je ne sache point de quadrupède.—Je ne sache* is frequently used with *pas, point, rien, aucun, personne*, for *je ne sais*, or, *je ne connais, pas*, &c. This Gallicism is only used in the first person, singular and plural: thus we say, likewise, *nous ne sachons*, &c., for &c. &c. Yet it is only employed in the sense of 'I am not aware;' for we could not say, *e. g., je ne sache* (it should be *sais*) *pas ma leçon.*

[20] *dont je ne tienne la voix mélodieuse* (or, *pour mélodieuse*). Notice here, first, the use of the subjunctive (*tienne*) after a verb conjugated with a negative and followed

except always the braying of an ass. The notes of all our birds and fowls[1] please me, without one exception. I should not indeed think[2] of keeping a goose in a cage, that I might[3] hang him up in the parlour for the sake of[4] his melody; but a goose upon a common,[5] or in a farmyard, is no bad performer;[6] and as to[7] insects, if the black beetle, and beetles indeed of all hues, will keep out of my way, I have no objection to any of the rest;[8] on the contrary, in whatever key they[9] sing, from the gnat's fine treble to[10] the bass of the humble-bee, I admire them all. Seriously, however, it strikes me as a very observable instance of providential kindness to man, that[11] such an exact accord has been contrived[12] between his ear and the sounds with which, at least in a rural situation, it is almost every moment visited.[13] All the world is sensible of[14] the uncomfortable effect that certain sounds have upon the nerves, and consequently upon the spirits;[15] and if a sinful world[16] had been filled with such as would have curdled[17] the blood, and have made the[18] sense of hearing

by a relative pronoun (*je ne sache point . . . dont*); secondly, the suppression of *pas* or *point* (though *ne* shows the sentence to be negative) in this latter part of the proposition, for the sake of elegance, as *point* is already expressed in the former (see, for a similar example, p. 25, n. [11]); and, thirdly, the position of the thing possessed (*voix*) after the verb, because it is here the *object* of the verb, whereas if it were the *subject* of the verb, it would precede it in that case in French, as it does in either case in English.

[1] 'and fowls;' *y compris ceux de basse-cour.*

[2] 'to think,' here, *s'aviser.*

[3] *afin de;* and see page 7, n. [7].

[4] *par goût pour.*

[5] *dans la campagne.*

[6] *est parfaitement en situation.*

[7] 'as to,' *quant aux* (p. 2, n. [15]).

[8] *si l'escarbot et, de fait, tout le reste des scarabées, veulent bien éviter de se trouver sur mon chemin* (or, *sur mon passage*), *aucun des autres ne me répugne.*

[9] *dans quelque clé qu'ils;* with the subjunctive.

[10] 'from,' *depuis;* 'treble,' *dessus* (masculine); 'to,' *jusqu'à.*

[11] *je crois découvrir* (p. 7, n. [7]) *un exemple très remarquable de la bonté de la Providence envers l'homme, dans ce fait, que.* Whenever 'to' expresses certain relations of behaviour, &c., and has the sense of 'towards,' translate it by *envers.*

[12] *un accord aussi parfait a été ménagé.* We must here keep to the passive, as in English, instead of using *on* with the active voice, and this for a very obvious reason. See page 8, note [15].

[13] 'with which,' *dont;* 'to visit,' here, *frapper.* See p. 3, n. [18].

[14] *Personne au monde n'ignore.*

[15] *sur le moral.*

[16] *ce monde de pêcheurs.*

[17] *de sons à cailler* (or, better, *à faire tourner—à tourner—à glacer*).

[18] *et à faire du*

a perpetual inconvenience, I do not know that[1] we should have a right to complain. But now the fields, the woods, the gardens, have each their concert, and the ear of man is for ever[2] regaled by creatures who seem only to please themselves.[3] Even the ears that are deaf to the Gospel are continually entertained, though without knowing it, by sounds for which they are solely indebted to its author.[4] There is, somewhere in infinite space, a world, that does not roll within the precincts of mercy; and as it is reasonable, and even scriptural,[5] to suppose that there is music in heaven,[6] in those dismal regions perhaps the reverse of it is found;[7] tones so dismal, as to make[8] woe itself more insupportable, and to acuminate even[9] despair. But my paper admonishes me in good time to draw[10] the reins, and to check the descent of my fancy into deeps, with which she is but too familiar.[11]

THE COMPARISON OF WATCHES.

When Griselda thought[12] that her husband had long enough[13] enjoyed his new existence, and that there was danger of his forgetting[14] the taste of sorrow, she changed

[1] *je ne sais si*, with the conditional; or, *je ne sache pas que*, with the imperfect subjunctive.—Notice here, that it is more elegant, when conjugating *savoir* negatively, to omit *pas* or *point*, and only use *ne;* except in the case of emphasis, when we should say, for instance, *je ne sais pas*, instead of *je ne sais*, as above. See besides p. 48, n. [12].

[2] *sans cesse;* or, *constamment.*

[3] *uniquement se donner à elles-mêmes du plaisir.*

[4] *à son auteur.* This use of the possessive *son* is another deviation (see p. 30, n. [19]) from the custom mentioned at p. 18, n. [6]; the reason of it here is, that the object possessed (*auteur*) is what the French call the *complément* of a preposition (the prep. *à*).—'though without knowing it;' see page 3, note [18].

[5] *conforme à l'Écriture sainte* (or, simply, *à l'Écriture*).

[6] *que la musique fait partie des joies du Paradis.*

[7] Leave out 'of it.'—'is found:' see p. 8, n. [15], and p. 32, n. [9].

[8] 'so,' &c., *lugubres au point de rendre.*

[9] *et d'aiguiser jusqu'au.*

[10] *à propos* (or, *à temps*) *de serrer.*

[11] *dans des abîmes qui ne lui sont que* (p. 6, n. [6]) *trop familiers.*

[12] See page 1, note [6].

[13] *assez longtemps.*

[14] *il était à craindre qu'il n'oubliât.* See p. 21, n. [1], and p. 22, n. [9]; and notice this use of *ne* and the subjunctive with *craindre*: this verb, however, rejects *ne* when conjugated negatively.

her tone.[1] One day, when he had not returned home exactly at the appointed minute,[2] she received him with a frown such as [3] would have made even Mars himself recoil,[4] if Mars could have beheld [5] such a frown upon the brow [6] of his Venus.

"Dinner has been kept waiting for you this hour, my dear."[7]

"I am very sorry for it; but why did you wait, my dear?[8] I am really very sorry I am so late;[9] but" (looking at[10] his watch) "it is only half-past six by me."[11]

"It is seven by me."[12]

They presented their watches to each other, he in an apologetical, she in a reproachful attitude.[13]

"I rather think you are too fast,[14] my dear," said the gentleman.

"I am very sure you are too slow,[15] my dear," said the lady.

[1] See page 2, note [6].

[2] *qu'il* (p. 18, n. [12]) *n'était pas rentré à la minute* (or, *à point nommé*).

[3] *un regard courroucé qui.*

[4] *fait reculer Mars lui-même.*

[5] *avait pu voir.* Notice this difference between the tenses of the two verbs, respectively, in French and in English. See the LA FONTAINE, page 38, note [5].

[6] *visage.*

[7] *Il y a une heure que le dîner l'attend* (or, *Le dîner l'attend depuis une heure*), *mon ami* (or, *mon cher*). Mark this difference of construction; the English turn, 'dinner has been waiting,' is also used in French, but it would imply that the dinner is no longer waiting at the time when the words are spoken. See page 32, note [17], and page 1, note [6] (rendering).

[8] *pourquoi as-tu attendu, ma petite* (or, *ma chère*)?

[9] *Je suis vraiment désolé d'être* (p. 7, n. [7]) *si en retard.* Instead of *tard*, use *en retard* when 'late' means behind a fixed time.

[10] *regardant à; regardant*, without the preposition *à*, would not imply looking at the dial to see the time.

[11] *six heures et demie* (page 5, note [1]; and page 197, note [9]) *à ma montre.*—'it is only;' see page 6, note [6].

[12] See p. 158, note [10].—'by me,' *à la mienne.*

[13] *Ils se firent voir leurs montres l'un à l'autre, lui d'un air d'excuse, elle, d'un air de reproche* (or, elliptically, *elle de reproche*). See p. 10, n. [9], and notice this use of the reflective pronoun *se*, together with *l'un* and *l'autre*, which use is as common with reciprocal verbs as that of two reflective pronouns is with reflective verbs, for the sake of emphasis. (See p. 37, n. [3].)

[14] *que tu avances* (or, *que ta montre avance*).—'I rather think;' see page 12, note [5].

[15] *que c'est toi qui retardes* (or, *que c'est la tienne qui retarde*).

"My watch never loses a[1] minute in the four and twenty[2] hours," said he.

"Nor mine a second," said she.

"I have reason to believe I am right,[3] my love," said the husband, mildly.

"Reason!"[4] exclaimed the wife, astonished. "What reason can you possibly[5] have to believe you are right, when I tell you I am morally certain you are wrong, my love?"

"My only reason for doubting it is[6] that I set my watch by the sun[7] to-day."

"The sun must be wrong, then," cried the lady, hastily. "You need not laugh;[8] for I know what I am saying: the variation, the declination, must be allowed for in computing it with the clock.[9] Now,[10] you know perfectly well what I mean, though you will not explain it for me, because you are conscious[11] I am in the right."[12]

"Well, my dear, if you are conscious of it, that is

[1] *Jamais ma montre ne retarde* (or, better, *ne se dérange*) *d'une.*—*Ne se dérange* means 'varies,' and it is to be preferred here to *retarde*, 'loses,' as the wife, who is told her watch is too fast, or gains, immediately after answers, to deny the fact, "Nor mine a second." It should have been, "Nor does mine *gain* a second." Evidently this was a negligence on the part of the authoress.

[2] *vingt-quatre.* The larger of two numbers always comes first in French, unless one multiplies the other, as, *trois cents* (100 × 3), *quatre-vingts*, 'eighty' (20 × 4), &c.

[3] *J'ai lieu de croire que je vais bien.*—*Avoir raison* means 'to be right,' and *avoir tort*, 'to be wrong,' but not when we speak of time.

[4] *Lieu de croire!*

[5] *Quel motif imaginable peux-tu;* or, *Quel motif peux-tu donc.*—Never couple together, in French, in the same phrase, such ideas as those contained in the words 'can' and 'possible,' or 'possibly;' it would be considered, and not without reason, more a pleonasm than elegant emphasis. See p. 1, n. [15].

[6] *Le seul motif* (or, *La seule raison*) *que j'aie d'en douter, c'est.* Notice this use of the subjunctive, after *le seul*, followed by a relative pronoun. As to the pronoun *ce*, it is not strictly necessary here before the verb *être*, but its use is more conformable to the genius of the French language.

[7] *j'ai réglé ma montre* (or, *j'ai mis ma montre à l'heure*—or, *j'ai pris l'heure*) *sur le soleil* (or, *sur le cadran solaire*).

[8] *Il n'y a pas là de quoi rire.*

[9] *la variation, la déclinaison, doit être mise en ligne de compte* (or, *il faut tenir compte—il faut faire la part—de la variation, de la déclinaison*) *quand on calcule l'heure du soleil en même temps que celle de l'horloge* (or, . . . *calcule le temps vrai . . . que le temps moyen*—scientific terms).

[10] *Voyons*, or *Allons.*

[11] *tu sens bien.*

[12] See page 1, note [8], and above, note [3], remark.

sufficient. We will not dispute any more about such a trifle. Are they bringing up dinner?[1]"

"If they know that you are come in; but I am sure I cannot tell whether they do or not. Pray,[2] my dear Mrs. Nettleby," cried the lady, turning to a female friend,[3] and still holding her watch in her hand, "What o'clock is it by you? There is nobody in the[4] world hates disputing about trifles so much as I do;[5] but I own I do love to convince people[6] that I am in the right."

Mrs. Nettleby's watch had stopped:[7] how provoking![8] Vexed at having no immediate means[9] of convincing people that she was in the right, our heroine consoled herself by proceeding to criminate[10] her husband, not in this particular instance,[11] where he pleaded guilty,[12] but upon the general charge of being always too late for dinner, which he strenuously denied.[13]

There is something[14] in the species of reproach, which advances thus triumphantly from particulars to generals,[15] peculiarly offensive[16] to every reasonable and susceptible mind;[17] and there is something in the general charge of being always late for dinner which[18] the punctuality of

[1] *Eh bien, ma petite* (or, *mon cœur*), *si tu n'en doutes pas toi-même, cela suffit* (or, simply, *suffit*—or, *n'en parlons plus*). *A quoi bon se disputer pour une pareille vétille? Va-t-on servir le dîner?*

[2] *Oui, si les domestiques te savent rentré* (p. 7, end of n. [2]); *mais je ne sais vraiment pas ce qui en est. Dites-moi, de grâce* (or, *je vous prie*); or, simply, *Dites-moi.*

[3] *une de ses amies.*

[4] *au.*

[5] *qui* (p. 1, n. [12]) *ait en horreur autant que moi les disputes sur des riens.* Notice the use of the subjunctive (*ait*) after the impersonal verb 'there is,' conjugated with a negative.

[6] *j'aime bien* (p. 88, n. [2]) *à convaincre les autres.*

[7] Turn, 'was stopped.'

[8] *C'était bien contrariant* (or, *impatientant*, or, *ennuyeux*); or, *Comme c'était contrariant*, &c.; or, lastly, *Quel ennui!—Quel contretemps!—Quel malheur!*

[9] *de ne pouvoir trouver tout de suite le moyen.*

[10] *en se mettant à faire le procès à.*

[11] *sur ce cas particulier.*

[12] *s'avouait coupable.*

[13] See p. 8, n. [6]; and p. 19, n. [5].

[14] For the right place of 'something,' see page 3, note [18].

[15] *passe ainsi, avec un air de triomphe, du particulier au général.*

[16] 'peculiarly,' *spécialement;* and see p. 9, n. [12].—'offensive,' *blessant*, to be followed by *pour.*

[17] 'every,' *tout*, here, which is more general, more absolute than *chaque.*—'susceptible,' *sensible*, in this sense: the French word *susceptible*, used absolutely and applied to a person, simply means 'irascible,' 'easily offended,' 'touchy.'

[18] See page 10, note [3].

man's nature cannot easily endure,[1] especially if he be hungry. We should humbly advise our female friends[2] to forbear exposing a husband's patience to this trial,[3] or at least to temper it with[4] much fondness, or else mischief will infallibly ensue.[5]—(MISS EDGEWORTH, *Modern Griselda.*)

HEARERS AND DOERS.[6]

THE clock has just struck[7] nine. The family are rising from the breakfast-table.[8] A ring at the door-bell![9] The servant enters.

"Sir, a young man, Mr. A.'s clerk,[10] has called, and hopes you will not be offended, but he would feel particularly obliged if you could settle his account.[11] He called[12] twice last week. He would not trouble you if it were not a case of necessity.[13]

"Necessity or no necessity,[14] I have not one minute to spare,"[15] replied the gentleman with a shrug of[16] his shoulders, whilst giving[17] the last pull to his great-coat, as

[1] See p. 3, note [3]; 'especially,' *surtout;* 'be,' indicative in French.

[2] *nos chères lectrices.*

[3] *d'éviter de soumettre à cette épreuve* (or, *de mettre ainsi à l'épreuve*) *la . . .* &c. See page 22, note [1]; and page 3, note [18].

[4] 'to temper with,' in this sense, *assaisonner de.*

[5] *sinon, très certainement les choses finiront mal* (or, *tourneront à mal*).

[6] *Préceptes et Pratique.*

[7] *vient de sonner.*—'nine;' see page 197, note [9].

[8] *ayant déjeuné, se lève* (or, *sort*) *de table.* Nouns collective general, such as *nation, peuple, armée, parlement, famille,* &c., require the verb, adjective, pronoun, &c., in connexion with them, to be in the singular, in French.

[9] *Un coup de sonnette se fait entendre* (or, *On sonne*) *à la porte.*

[10] *commis.* The word *clerc* means only a lawyer's clerk (and also an ecclesiastic); thus, *clerc d'avoué, clerc de notaire* (attorney's and notary's clerk).

[11] *est ici; il espère que vous ne trouverez pas mauvais qu'il vous prie de vouloir bien régler son compte, ce dont* (see page 8, note [6]) *il vous sera très obligé.*

[12] *est venu.*—'lastweek;' see page 73, end of note [6].

[13] *Il dit qu'il ne vous dérangerait pas ainsi, s'il ne se trouvait dans un cas d'urgence.* After *si* (especially when in the sense of *à moins que,* 'unless'), it is often more elegant to leave out *pas* or *point,* and only use *ne.*

[14] *Urgence ou non.*

[15] *à moi;* or, *à perdre.*

[16] 'with,' &c., *en haussant.*—'his;' see page 27, note [3].

[17] Turn, 'whilst he was giving;' see page 29, note [12].

he was putting it on.[1] "I am going[2] by the next train, so bid him call again."[3]

This gentleman was not upon the whole an unfeeling man; but carried on by the spirit of the times,[4] railway speed,[5] he too often did not allow himself[6] time to reflect, or[7] to put himself in[8] the place of his fellow-man.[9] Had he,[10] in this instance, troubled himself to think, he would have seen that he had just a few[11] minutes to spare, and would still have been in time for[12] the train:—but even had it been otherwise, his duty was too plain to be mistaken.[13] A neglected debt had prior claim to the commercial concerns to which he was hastening.[14]

The clerk turned[15] sorrowfully from the house; he knew that on the[16] payment of that money his employer's continuance in business[17] depended; and[18] consequently his own dismissal was involved in this refusal. Mr. A.'s family was large,[19] his receipts were small,[20] and in reliance[21] on this sum he had promised to meet a heavy bill that day;[22] he was now unable to do so.[23] The traveller[24] to whom he owed it was a hasty, harsh-judging man;[25] Mr. A. could expect to find no favour, nor did he.[26] Here, then,

[1] *qu'il mettait en ce moment.*

[2] See page 60, note [11].

[3] *de repasser.*

[4] *de l'époque.*

[5] *la rapidité de la vapeur.*

[6] Translate as if the English were, 'he did not allow (use *donner*, and see p. 1, note [6]) himself often enough (*assez souvent*).' See page 254, note [1].

[7] *ni.* The conjunction *ou* would imply that only one of the two facts mentioned is to be denied, whereas *ni* implies the negation of both.

[8] *à.*

[9] *ses semblables.*

[10] See p. 29, n. [11]; and p. 24, n. [1].

[11] *avait au contraire plusieurs.*

[12] 'and would,' &c., *sans crainte de manquer.*

[13] *mais quand même il en aurait été autrement, il n'y avait pas à se méprendre* (or, *à se tromper*) *sur ce que la justice prescrit en pareil cas.*

[14] *Un dette dont il avait différé l'acquittement devait passer avant les affaires commerciales auxquelles il se hâtait d'aller vaquer.*

[15] *s'éloigna.*

[16] Turn, 'of the.'

[17] Turn, 'the continuance of his employer's business (*commerce*);' and see p. 3, note [3], for the place of 'depended.'

[18] Turn, 'and that.'

[19] *nombreuse.* [*chose.*

[20] *peu considérables;* or, *peu de*

[21] Turn, 'and, relying.'

[22] *de satisfaire* (or, *de faire honneur*) *ce jour-là même à une forte obligation sous forme de billet.*

[23] *il lui devenait dès lors impossible de tenir sa promesse* (or, *d'acquitter son engagement*).

[24] *Le commis voyageur*, here.

[25] *un homme d'un caractère vif et jugeant sévèrement les autres.*

[26] *n'avait aucune grâce à attendre de lui, et il n'en obtint point en effet.* See page 15, note [2]

was a whole household, besides those in their employ,[1] thrown into distress by that fatal sentence: "I have not a minute to spare." And yet those who caused that distress were not altogether regardless of the forms of religion.[2] They were in the custom of having family prayer,[3] and of reading daily from that word[4] where it is written: "*Owe no man any thing.*" * [5]

This gentleman's wife, an hour after her husband's departure, was[6] stopped, as she was leaving the parlour, by her maid, who said,[7] "There is a poor woman who wishes to speak to you."

"Who is she, what is she?" [8]

"I don't know, ma'am, but she particularly wishes to see you."

"Tell her, I can't possibly see her now,[9] I have 'not a minute to spare,' my children are waiting for me in the nursery." [10]

"Alas!" thought the poor woman, "I too have[11] children; it is for my child I want to see her." She went heart-broken[12] from that door.

The next day, that lady heard that the poor woman

[1] *Voilà donc toute une famille, et avec elle les gens qui étaient à son service.* See page 41, note [8].

[2] *n'étaient pas sans observer jusqu'à un certain point les formes extérieures de la religion;* or, *ne négligeaient pas entièrement les pratiques religieuses.*

[3] *de faire leurs prières en famille.*

[4] *puiser . . . dans cette Parole.*

[5] *Ne devez rien à personne;* or, *Ne soyez redevables à personne.*

[6] Construct thus, in French:—'An hour after the departure of this gentleman, his wife was.'—'to stop,' here, *arrêter au passage.*

[7] *qui lui dit: "Madame.* Never fail to use *madame, mademoiselle,* or *monsieur,* when addressing people with whom you are not on very intimate terms. The habit of constantly suppressing these words (or their equivalents), in conversation, has often made, to my knowledge, some English people exceedingly disagreeable, especially in the company of ladies, not only in France, but in the more polite continental countries.

[8] *Quel est son nom, son état?*

[9] *qu'il* (page 1, note [8]) *m'est tout à fait impossible* (page 39, note [5]) *de m'occuper d'elle à présent.*

[10] *dans leur chambre.*

[11] *moi aussi j'ai.* Notice this double use of the pronoun of the same person, in its disjunctive and in its conjunctive form, which is frequent, in French, in the case of emphasis or contradistinction.

[12] *Et, navrée de douleur, elle s'éloigna.*

* Romans xiii. 8.

who had called upon her the day before[1] had lost her child; and that the doctor[2] had said, the child's life to all appearance might have been saved, had she used[3] the means prescribed. That mother could not;[4] she had spent her last shilling, and this was the last application of three calls she had made, and from each house she had been turned away with words to the same effect.[5]

Is it, can it be,[6] that a child must be left to die, and a mother's best feelings to wither,[7] and by one, too, who so far professes the Christian religion, as to read the Bible in her family[8]—that Bible where it is written: "*Say not unto thy neighbour,*[9] *Go, and come again, and to-morrow I will give;*[10] *when thou hast it by thee*"? * [11] This lady had the habit of giving people the trouble to call twice, when once[12] should have sufficed. She would not put herself out of the way[13] in order to meet the convenience of[14] others. In setting too high a value on[15] her own time,

[1] *qui avait passé chez elle* (or, *qui était venue*) *la veille.* See page 32, note [12]; and page 28, note [4].

[2] *médecin.*

[3] *que selon toute apparence elle aurait pu sauver la vie à l'enfant en employant.* Notice this turn, *sauver la vie à*, &c., which is similar to the one pointed out at p. 11, n. [1].

[4] *ne le pouvait pas.* See page 5, n. [14]. This turn, *pouvoir quelque chose*, is borrowed from the Latin; in English, the word 'do,' expressed or elliptically understood, is necessary to the sense: 'could not' is here put for 'could not *do* so.'

[5] *et cette demande était la dernière qu'elle eût faite* (p. 32, n. [12]); *car elle était allée* (p. 28, n. [4]) *dans trois maisons, et dans chacune elle avait essuyé* (p. 32, n. [12]) *la même espèce de refus.*—Notice this French (and also Latin) use of the subjunctive (*eût*) after *dernier* (as well as after *premier, seul*—p. 39, n. [6].—and superlatives—p. 13, n. [12]) followed by a relative pronoun. Most of the rules of the French grammar on the use of the subjunctive are the same as in Latin, and whoever understands them in either language can have but little difficulty in applying them in the other.

[6] *. . . être dans l'ordre.*

[7] *qu'on laisse ainsi mourir . . .* &c.; 'best feelings,' *l'affection la plus tendre.*

[8] *et doit-on s'attendre à tout ceci de la part d'une personne professant . . . jusqu'à* ('so far as to') *. . . en famille.*

[9] *prochain*, or *semblable* (in the sense of fellow-creature)

[10] Turn, 'and I will give it (to) thee to-morrow.'

[11] 'by thee,' *par devers toi.*

[12] *une seule.*—'should,' &c.; use here the verb *devoir*, and see page 38, note [5].

[13] *se gêner.*—'would;' use here the imperfect indicative of *vouloir.*

[14] *afin d'arranger.*

[15] *Tandis qu'elle faisait trop de cas de.*

* Proverbs iii. 28.

she forgot that the time of others was of equal, and often of greater value.[1] Whilst she was finishing a chapter in some interesting book, a pattern in needlework,[2] or a note[3] she was writing, she would keep a dressmaker waiting,[4] or send away a tradesman's[5] servant, forgetting that to[6] them "Time is money,"[7] nay their very bread.[8]— (S. CLARENCE, *Not a Minute to Spare.*)

SCENE FROM "THE GOOD-NATURED MAN."

MR. HONEYWOOD and JARVIS.

Hon. Well, Jarvis, what messages from[9] my friends this morning?

Jar. You have no friends.

Hon. Well; from my acquaintances then?

Jar. [*Pulling out bills.*][10] A few of our usual cards of compliment,[11] that's[12] all. This bill from your tailor; this[13] from your mercer; and this[14] from the little broker

[1] *valait tout autant, sinon davantage;* or, *avait tout autant, sinon plus de prix.* See page 9, note [3].

[2] *un patron d'ouvrage à l'aiguille.*

[3] *une lettre;* or, *un billet.*

[4] *elle faisait attendre sa couturière.* Whenever 'will' and 'would,' in English, are used merely as signs of the present and the past, not of the future and the conditional (and they are so used to express the regular recurrence of an action or state), the student must always translate into French by the present and the past. The expression, it is true, is weakened thereby, but this is inevitable, as the English form does not exist in the French language.

[5] *fournisseur.* A tradesman, in his shop, is *marchand; fournisseur* has relation to his dealings with and delivery of goods to customers.

[6] *pour.*

[7] *le temps est de l'argent;* or, *qui dit temps dit argent.*

[8] *bien plus, le pain même qui les fait vivre.*

[9] *de la part de.*

[10] *notes* (fem.); or, *mémoires* (masc.);—in this sense.

[11] *nos billets de compliment* (or, simply and better, *nos petits compliments*) *ordinaires.* When 'usual' means 'common,' 'frequent,' 'customary,' the French for it is *ordinaire,* or *habituel; usuel* means 'usual' only in the sense of 'in common use.' [12] *voilà.* [13] *celle-là.* [14] *et cette autre.*

in Crooked-lane. He says he has been at a great deal of trouble [1] to get back [2] the money you borrowed.[3]

Hon. That I don't know; but I'm sure [4] we were at a great deal of trouble in getting him [5] to lend it.

Jar. He has lost all patience.

Hon. Then he has lost a very good thing.

Jar. There's that [6] ten guineas you were sending [7] to the poor gentleman and his children in the Fleet.[8] I believe that would stop his mouth,[9] for a while at least.

Hon. Ay,[10] Jarvis, but what will fill their mouths [11] in the meantime? Must I be cruel because he happens to be [12] importunate; and, to relieve his avarice, leave them to insupportable distress? [13]

Jar. S'death! [14] sir, the question now is how [15] to re-

[1] *a eu beaucoup de peine—de mal* (or, *bien de la peine—du mal*).

[2] *à ravoir;* this verb, *ravoir*, 'to have again,' 'to recover,' 'to get back,' is only used in the present infinitive.

[3] Translate here by the preterite indefinite ('you have borrowed'), and supply the ellipsis, besides, by using the pronoun understood in English.

[4] *Je ne sais; ce qui est* (or, *ce qu'il y a de*—see p. 49, n. [2]) *certain, c'est que.* See p. 50, n. [8].

[5] *à obtenir de lui qu'il* (with the preterite subjunctive).

[6] *ces;* or, *les.*

[7] *alliez envoyer;* or, *étiez sur le point d'envoyer.*

[8] *à la famille de ce pauvre monsieur,* (or, *gentilhomme*—obsolete, but still applicable to noblemen, and, by extension, to gentlemen of the olden time) *qui est dans la prison pour dettes*—or, *en prison pour dettes.* The former expression, *dans la prison*, &c., points to a particular place of this kind ('the Fleet,' in the text: in our days, 'the Queen's prison,' and that of 'Whitecross-street,' in London; and, in Paris, that of the *Rue de Clichy*, commonly called '*Clichy*').

[9] *le ferait taire* (or, *lui fermerait la bouche*—see p. 11, note [1]).

[10] *Oui-da.*

[11] *les fera vivre.*—This play on words, *viz.* on the one hand, 'to stop the mouth of one,' *i. e.* 'to reduce him to silence,' and, on the other hand, 'to fill the mouth of one,' *i. e.* 'to feed, to support, or nourish him,' was to be rendered into French—in order to avoid weakening the meaning—by an equivalent, at least, if the literal translation was found to fail in that purpose. I have rendered it by putting in opposition the expressions *faire taire* and *faire vivre*, which is, I believe, the only way in which it can be managed: *fermer la bouche a quelqu'un* would have done very well, in the first instance, but, in the second, unfortunately, *remplir la bouche à quelqu'un* cannot be used figuratively in the English sense mentioned above.

[12] *il se trouve être;* or, *il lui arrive* (impersonal) *d'être.*

[13] 'to relieve,' *pour subvenir à.*—'insupportable distress;' see p. 26, note [3].

[14] *Morbleu!* (vulgar.)

[15] *il s'agit actuellement* (or, *à cette heure—aujourd'hui*) *de.*—'to

lieve yourself. Yourself—hav'n't I reason[1] to be out of my senses,[2] when I see things going at sixes and sevens?[3]

Hon. Whatever reason[4] you may have for being out of your senses, I hope you'll allow[5] that I'm not quite unreasonable for continuing in mine.[6]

Jar. You're the only man alive,[7] in your present situation,[8] that could do so.—Everything upon the waste.[9] There's Miss Richland and her fine fortune gone[10] already, and upon the point of being given to your rival.

Hon. I'm no man's rival.

Jar. Your uncle in Italy preparing to disinherit you; your own fortune almost spent; and nothing[11] but pressing creditors, false friends,[12] and a pack of drunken servants, that your kindness has made unfit for[13] any other family.

Hon. Then they have the more occasion for being[14] in mine.

relieve yourself;' see page 38, note [13], and page 37, note [3].

[1] Do not forget that *avoir lieu* (*de*) means 'to have reason, or grounds' (to, &c.), whereas *avoir raison* means 'to be in the right.' See page 39, note [3].

[2] *d'être hors de moi;* or, 'hav'n't I reason to be out,' &c., *n'y a-t-il pas de quoi* (lit. 'wherewith,' 'occasion for,' 'grounds to,') *me faire sortir—me mettre hors—des gonds* (or, *me mettre hors de moi*).

[3] *à la débandade;* or, *à l'abandon;* or, *à la diable* (familiar). We also say, *être sens dessus dessous.*

[4] *motif.* We say *avoir lieu* (to have reason), and also *il y a lieu* (there is reason), but we can only use *lieu*, in this sense, in an indeterminate manner, without any article: thence it follows, in accordance with the same rule, by virtue of which we cannot say *un lieu*, in this acceptation, that we cannot either say *quelque lieu que*, 'whatever reason,' any more than *quel lieu* (what reason). See p. 39, n. [5]. —Remember, besides, that *quelque ... que* ('whatever,' or 'however,') requires the subjunctive after it (p. 36, n. [9]).

[5] *tu conviendras;* or, *tu m'accorderas.*

[6] *que je n'ai pas tout à fait tort* (or, *qu'il n'est pas tout à fait absurde à moi*) *de rester dans mon bon sens—de n'en pas sortir aussi.*

[7] *Personne au monde que vous;* and leave out 'that.'

[8] *en pareil cas.*—'could do so;' see p. 5, note [14], and p. 44, n. [4], but use the conditional mood here.

[9] *Tout en voie de gaspillage!*

[10] *perdues pour vous.*

[11] *et rien autour de vous.*

[12] Remember that *de* is generally used instead of the partitive article *du, de la, des*, when the noun, taken in a partitive sense, is preceded immediately by an adjective.

[13] *qui, grâce à votre bonté, ne sont plus propres* (or, *ne sont à cette heure rien moins que propres*) *à servir dans.*—'family;' see page 32, note [5].

[14] *Raison de plus pour qu'ils soient.*

Jar. Soh![1] What will you have done with[2] him that I caught[3] stealing your plate in the pantry? In the fact;[4] I caught him in the fact.

Hon. In the fact! If so,[5] I really think that we should pay him his wages, and turn him off.[6]

Jar. He shall be turned off at Tyburn, the dog; we'll hang him, if it be only to frighten the rest of the family.[7]

Hon. No, Jarvis: it's enough that we have lost what he has stolen; let us not add to it the loss of a fellow-creature.

Jar. Very fine;[8] well, here was the footman just now,[9] to complain of the butler; he says he does most work, and ought to have most wages.

Hon. That's but just; tho' perhaps here comes the butler[10] to complain of the footman.

Jar. Ay, it's the way with them all,[11] from the scullion to the privy councillor. If they have a bad master, they keep quarrelling with him;[12] if they have a good master, they keep quarrelling with one another.[13]

[1] *Bah!* or, *Ta!* or, *Tarare!* or, *Vous voilà bien!* ('It is just like you.')

[2] *que voulez-vous qu'on fasse de; vouloir* governs the subjunctive.—'him that;' see page 88, note [14].

[3] The time at which the fact took place not being precisely stated, we must use here, in French, the preterite indefinite; see page 46, note [3].

[4] *Sur le fait;* or, *En flagrant délit.*

[5] *En ce cas;* or, *S'il en est ainsi.*

[6] 'pay him,' &c. &c., *lui donner* (or, *lui faire*) *son compte.*

[7] *Ah bien, oui; son compte sera bientôt réglé* (or, *son compte est bon*) . . . *à Tyburn, le gredin* (or, *drôle*);—*nous le ferons pendre, ne fût-ce que pour faire peur aux autres* (or, *au reste de nos gens;* see p. 32, n. [5]).—'To turn off;' another play on words, like the one noticed above, p. 46, n. [11], and which is here also rendered as exactly as can be: we say, proverbially, *son compte est bon,* or, *son compte sera bientôt réglé,* in the sense of *on lui fera un mauvais parti—on saura bien le punir* (or, *le châtier*), 'His affair will soon be settled,' &c.

[8] *Voilà qui est charmant!*

[9] *Bon; maintenant, c'est le laquais qui, tout à l'heure* (or, *il n'y a qu'un instant*), *est venu.* Notice, by the way, that *tout à l'heure* means also, 'by and by' (time to come), as well as 'just now' (time past).

[10] *Rien de plus juste; et pourtant, voici le sommelier, qui peut-être vient à son tour.*

[11] *Ah, ils n'en font pas d'autres* (or, *Ah, les voilà bien*), *tous tant qu'ils sont.*

[12] *ils ne font que* (or, *sont toujours à—ne cessent de;* same remark about *cesser,* and also *oser,* and *pouvoir,* as about *savoir,* page 37, note [1]) *le quereller.*

[13] We use *l'un l'autre* ('one another,' or 'each other') when speaking of two only; and *les uns les autres,* when speaking of more than two. See, besides, page 10, note [9]. But, here, *se quereller entre eux,* is the best rendering.

ANOTHER SCENE FROM "THE GOOD-NATURED MAN."

MR. CROAKER, MRS. CROAKER, and HONEYWOOD.

Mrs. Croak. Speak,[1] Mr. Honeywood: is there anything more foolish [2] than my husband's fright upon the occasion? [3]

Hon. It would not become me to decide,[4] madam; but doubtless, the greatness of his terrors now will but invite them to renew their villany another time.[5]

Mrs. Croak. I told you,[6] he'd be of my opinion.

Croak. How, sir! do you maintain that I should lie down under such an injury, and show neither[7] by my tears or complaints,[8] that I have something of the spirit of a man in me? [9]

[1] *Dites.*

[2] See page 9, note [12]. It might be added to the note here referred to, that *de* is used in the same way after *aucun, personne, quelqu'un,* and after numeral adjectives, as well as after *quoi,* &c., when an adjective or a participle follows.

[3] *en cette circonstance.*

[4] *de décider là-dessus.*

[5] *plus il aura peur aujourd'hui, plus ils se sentiront encouragés* (or, *enhardis*) *à l'avenir dans leur scélératesse;—plus,* repeated, corresponds to '*the* more' repeated.

[6] *Je te disais bien;* or, *Quand je te disais.* The latter phrase, which is colloquial, exclusively, is elliptical, for *j'avais raison quand,* &c.

[7] *subir* (or, *souffrir*) *tranquillement une pareille insulte* (or, *un pareil outrage*), *au lieu de montrer.*

[8] See page 8, note [1]. Yet, the prepositions *à, de,* and *en,* are the only ones that must always be repeated before each noun or pronoun. Elegance, conciseness, and other considerations, often allow a writer to dispense with the repetition of the other prepositions: here, the repetition of *par* would be too emphatic, it might imply 'by my tears, or, *if not, then by* my complaints.'

[9] *que je porte* (or, *que j'ai*) *un cœur d'homme;* or, . . . *un cœur d'homme et non un cœur de poule* (familiar).—We also use, familiarly, the expression *une poule mouillée,* to designate a coward, or a weak, irresolute man; and we might well translate here, simply, by *que je ne suis pas une poule mouillée.*—*Un cœur d'homme* means more particularly, and strictly speaking, 'a sensitive heart;' *un cœur de lion* applies exclusively to great courage, but this expression would obviously be here in bad keeping with the rest of the sentence, and would, besides, imply more than is implied in the English text.

Hon. Pardon me, sir. You ought to make the loudest complaints,[1] if you desire redress.[2] The surest way[3] to have redress, is[4] to be earnest in the pursuit of it.[5]

Croak. Ay,[6] whose opinion is he of[7] now?

Mrs. Croak. But don't you think that laughing off our fears is the best way?[8]

Hon. What is the best, madam, few can say;[9] but I'll maintain[10] it to be a very wise way.

Croak. But we are talking of the best. Surely the best way is to face the enemy in the field,[11] and not wait till[12] he plunders us in our very[13] bed-chamber.

Hon. Why, sir, as to the best, that—that's a very wise way too.[14]

Mrs. Croak. But can anything be more absurd, than to double our distresses by our apprehensions, and put it in the power of every low fellow, that can scrawl ten words of wretched spelling,[15] to torment us?

Hon. Without doubt, nothing more absurd.

Croak. How! would it not be more absurd to despise the rattle till we are bit by the snake?[16]

[1] *vous plaindre hautement.*

[2] *une réparation* (or, *satisfaction*).

[3] *moyen.*

[4] See page 39, note [6], and below, note [8].

[5] *de s'appliquer sans relâche à sa poursuite.* See page 37, note [4].

[6] *Hein!*

[7] See p. 1, n.[13]; 'whose,' *quelle.*

[8] *que le meilleur moyen est—c'est —de,* &c.; or, *que ce qu'il y a de mieux à faire, c'est de,* &c. When the pronoun *ce* is placed at the beginning of a sentence, it must be repeated in the second part of the sentence when that second part begins with the verb *être*, unless the verb *être* is followed by an adjective or a past participle. But, however, if the verb *être* is followed by a noun in the singular, the repetition of the pronoun *ce* is not strictly necessary. This case, it may be seen, is not the same as the one pointed out at page 39, note [6], and above, note [4]. —'laughing off our fears;' see page 6, note [13].

[9] *Quant au meilleur* (or, *Quant à ce qu'il y a de mieux à faire*), *madame, c'est une question que peu de personnes peuvent décider* (or, *résoudre*).

[10] *mais je pose en fait* (or, *je tiens pour certain*); 'it to be;' see page 7, note [2].

[11] *sur le terrain.*

[12] *que* often elegantly stands for *jusqu'à ce que.*

[13] *jusque dans notre.*

[14] *Dame, monsieur, le meilleur . . . le meilleur—celui que vous recommandes est aussi,* &c.

[15] *et de mettre le premier goujat venu, capable tout au plus de griffonner quelques mots d'une détestable orthographe* (or, *sans orthographe aucune*), *à même de.*

[16] *le bruit* (or, *les sinistres grelots* —an expression used, in this sense, by B. DE ST. PIERRE) *du serpent*

Hon. Without doubt, perfectly absurd.

Croak. Then you are of my opinion?

Hon. Entirely.

Mrs. Croak. And you reject mine?

Hon. Heavens forbid,[1] madam. No, sure no reasoning can be more just than yours. We ought certainly to despise malice if we cannot oppose[2] it, and not make the incendiary's pen as fatal to our repose as[3] the highwayman's pistol.

Mrs. Croak. Oh! then you think I'm quite right?

Hon. Perfectly right.

Croak. A plague of plagues,[4] we can't be both right. I ought to be sorry, or I ought to be glad. My hat must be on my head, or my hat must be off.[5]

Mrs. Croak. Certainly, in[6] two opposite opinions, if one be perfectly reasonable, the other can't be perfectly right.

Hon. And why may not both be right,[7] madam: Mr. Croaker in earnestly seeking[8] redress, and you in waiting the event with good humour? Pray let me see the letter again. I have it.[9] This letter requires twenty guineas to be left[10] at the bar of the Talbot Inn. If it be indeed an incendiary letter, what if you and I, sir, go

à sonnettes, jusqu'à ce que l'animal nous ait mordus (page 32, note [13]). Here, *que*, for *jusqu'à ce que* (as above, note [12]), would render the phrase so obscure that it cannot be allowed.

[1] *Dieu m'en préserve;* or, *A Dieu ne plaise.*

[2] *combattre.*

[3] *et ne pas laisser troubler notre tranquillité par la plume de l'incendiaire tout autant que par.*

[4] *Mille pestes!* (vulgar.)

[5] *Je ne puis pas en même temps* (or, *à la fois*) *porter* (or *garder*) *mon chapeau et être nu-tête*—(the adjective *nu* is invariable when it precedes the substantive, like *demi*, as we saw at page 5, note [1], but agrees in gender and number when it follows it).—'My hat must be off;' there is here a little difficulty, which necessitates the difference of phrase observable in the translation: 'to take off one's hat' is, *ôter son chapeau;* 'hats off' is, *chapeaux bas* (elliptical); but we could not say, *mon chapeau est ôté*, nor *mon chapeau est bas*, 'my hat is off' (my head), as these two expressions would be considered too obscure in themselves to convey this meaning.

[6] *de.*

[7] *Et pourquoi n'auriez-vous pas* (or, *Et qui empêche que vous n'ayez*) *tous deux raison.*

[8] *de faire tous ses efforts pour obtenir.*

[9] *J'y suis;* in this sense.

[10] See page 7, note [2], and page 8, note [15]; use *on*, here.

there;[1] and, when the writer comes to be paid his expected booty,[2] seize him.

Croak. My dear friend, it's the very thing; the very thing.[3] While I walk[4] by the door, you shall plant yourself in ambush near the bar; burst out upon[5] the miscreant like a masked battery; extort a confession at once, and so hang him up by surprise.[6]

Hon. Yes; but I would not choose to exercise too much severity. It is my maxim, sir, that crimes generally punish themselves.[7]

Croak. Well,[8] but we may upbraid him a little, I suppose? [*Ironically.*]

Hon. Ay,[9] but not punish him too rigidly.

Croak. Well, well,[10] leave that to my own benevolence.[11]

Hon. Well, I do:[12] but remember that universal benevolence is the first law of nature.[13] [*Exeunt* HONEYWOOD *and* MRS. CROAKER.]

Croak. Yes; and my universal benevolence will hang the dog,[14] if he had[15] as many necks[16] as a hydra.

[*Exit.*[17]]

[1] *que dites-vous* (or, *que vous semble*) *d'aller, vous et moi, monsieur, au lieu indiqué.*

[2] *et, quand l'auteur de cette lettre se présentera pour toucher* (or, *recevoir—se faire payer*) *la somme qu'il convoite.* We always use the future, in French, not the present of the indicative, as in English, after *quand*, or *lorsque* (when), *dès que*, or, *aussitôt que* (as soon as), &c., when reference is made to a time to come; and we always use, likewise, in the same case, the compound of the future, where the English use the compound of the present.

[3] *c'est cela même, c'est on ne peut mieux.*

[4] Same remark as above, note [2]. —'to walk,' here, *se promener*, which implies going about leisurely. —'by,' *devant*, in this sense.

[5] Simply, *tombez sur.*

[6] *arrachez-lui un aveu tout d'abord* (or, *sur-le-champ—à l'instant même—sans désemparer*), *et, de cette façon, faites-le pendre avant qu'il ait le temps de se reconnaître* (or, *en un tour de main*—fam.).

[7] *portent généralement* (p. 19, n. [5]) *en eux-mêmes leur châtiment* (or, . . . *généralement leur châtiment avec soi*).

[8] *A la bonne heure.*

[9] *Soit.*

[10] *Bon, bon!*

[11] *remettez-vous-en* (or, *rapportez-vous-en*) *là-dessus à ma bonté.*

[12] *Eh bien, c'est entendu.*

[13] See page 2, note [15].

[14] *vous fera pendre ce gredin-là; vous,* thus used here, is a familiar and expressive way of saying simply, *fera pendre.* See the LA FONTAINE, p. 32, n. [9], p. 39, n. [4], and others.

[15] *quand même il aurait;* or, *eût-il.*

[16] *têtes.*

[17] '*Exeunt* H. and Mrs. C.,' *H. et Mme C. sortent;*—'*Exit,*' *Il sort.*

FIRMNESS OF ALEXANDER SEVERUS.

WHILST Alexander Severus lay at Antioch, in his Persian expedition, the punishment of some soldiers excited a sedition in the legion to which[1] they belonged. Alexander ascended[2] his tribunal, and, with a modest firmness,[3] represented to the[4] armed multitude the absolute necessity, as well as his inflexible resolution, of correcting the vices introduced by his impure[5] predecessor, and of maintaining the discipline, which could not be relaxed without the ruin of the Roman name and empire.[6] Their clamours interrupted his mild expostulation. "Reserve your shouts," said the undaunted emperor, "till you take the field against the Persians, the Germans, and the Sarmatians.[7] Be silent in the presence of your sovereign and benefactor, who bestows upon you the corn, the clothing, and the money of the provinces. Be silent, or I shall no longer style you soldiers, but *citizens;*[8] if those, indeed, who disclaim[9] the laws of Rome, deserve to be ranked among the meanest[10] of the people." His menaces inflamed the fury of the legion, and their brandished arms already threatened his person. "Your courage," resumed the intrepid Alexander, "would be more nobly displayed in a field of battle: me you may destroy, you cannot intimi-

[1] See page 9, note [6].

[2] See page 18, note [10]. We say *monter sur un trône, sur un tribunal*, &c.; but we say, without *sur*, *monter une côte* (a hill), *un escalier* (a flight of stairs), &c.

[3] *avec une contenance ferme à la fois* (or, *tout ensemble*) *et modeste.*

[4] *cette.*

[5] *infâme.*

[6] *dont le relâchement entraînerait la ruine de l'empire.*

[7] 'till you,' &c., *vous n'êtes pas en présence du Perse, du Germain et du Sarmate.*—'To take the field,' may also be translated literally by *se mettre* (or *entrer*) *en campagne.*—The modern Persians are called *Persans;* and the modern Germans, *Allemands.*

[8] *je ne vous donnerai plus le nom de soldats; je ne vous appellerai désormais que bourgeois.*—Julius Cæsar had quelled a mutiny by means of the same word, *Quirites*, which, opposed to that of *soldiers*, was a term of contempt, and reduced them to the less honourable condition of *citizens.*—TACIT. Annal. i. 42.

[9] *foulent aux pieds.*

[10] *dans la dernière classe.*

date;[1] and the severe justice of the republic[2] would punish your crime and revenge my death." The legion still persisting in clamorous sedition,[3] the emperor pronounced with a loud voice the decisive sentence, "*Citizens!* lay down your arms, and depart in peace to your respective habitations." The tempest was instantly appeased; the soldiers, filled with grief and shame, silently confessed the justice of their punishment, and the power of discipline; yielded up their arms and military ensigns,[4] and retired in confusion, not to their camp, but to the several[5] inns of the city. Alexander enjoyed during thirty days the edifying spectacle of their repentance;[6] nor did he restore them[7] to their former rank in the army till he had punished those[8] tribunes whose connivance had occasioned the mutiny.—GIBBON. (*History of the Decline and Fall of the Roman Empire.*)

SCHOOL-DAY ANECDOTES.[9]

I.

OUR class contained some very excellent scholars.[10] The first *Dux*[11] was James Buchan, who retained his honoured place,[12] almost without a day's interval,[13] all the while we

[1] *Vous pouvez m'ôter la vie* (page 11, note [1]): *vous ne sauriez* (or, *n'espérez pas*) *m'intimider.* Put a full stop, here, after 'intimidate,' as well as after 'battle,' higher up (see page 24, note [3]).—*ne sauriez*, &c. ('cannot'). The conditional of *savoir* ('to know') is often used, in French, with *ne* only, instead of the indicative of *pouvoir* ('to be able') conjugated negatively. Thus, *je ne saurais*, for *je ne puis* (or *peux*) *pas*, or, simply, *je ne puis* (or *peux*)—see page 48, note [12]—'I cannot.' See the LA FONTAINE, page 21, note [9].

[2] *et le glaive de la justice.*

[3] *Les cris redoublarent, lorsque.*

[4] *déposèrent leurs armes et leurs drapeaux.*

[5] *différentes.*

[6] *eut le plaisir de contempler pendant trente jours leur repentir.*

[7] See page 15, note [2].

[8] *il ne . . . . qu'après avoir* (page 7, note [7]) . . . . *les.*—'whose connivance,' &c.; see the latter end of note [20], page 35.

[9] *Souvenirs de collége.*

[10] 'contained;' see page 1, note [6].—*des sujets très remarquables* (or, *très instruits*); or, *de brillants sujets* (see page 47, note [12]).

[11] *Le meilleur;* or, *Le plus distingué.*

[12] *place d'honneur.*

[13] *un seul jour d'intervalle.*

were at the High School.[1] He was afterwards at the head of the medical staff in Egypt,[2] and in exposing himself to the plague infection,[3] by attending the hospitals there,[4] displayed[5] the same well-regulated and gentle, yet determined perseverance, which placed him most worthily at the head of his school-fellows,[6] while many lads of livelier parts and dispositions[7] held[8] an inferior station. The next best scholars (*sed longo intervallo*) were[9] my friend David Douglas, the heir and *élève*[10] of the celebrated Adam Smith, and James Hope, now a Writer to the Signet,[11] both since well known and distinguished in their

[1] *tout le temps que nous fûmes* (p. 18, n. [12], and p. 1, n. [6])—or, *que nous fîmes nos études*—or, *que nous fûmes sur les bancs—au High School* (or, *à la Grande École*—or, *à l'École publique d'Édimbourg*).

[2] *du corps des médecins* (or, *officiers de santé*) *de l'armée d'Égypte*; or, 'at the head,' &c., *médecin en chef de l'armée*, &c.

[3] *à la contagion de la peste.*

[4] *dans la visite des hôpitaux pendant la guerre.* [5] See p. 23, n. [6].

[6] *qui l'avait porté à si juste titre* (or, *à si bon droit*) *à la tête de ses condisciples.*

[7] *tandis que plus d'un garçon qui montrait une plus grande vivacité dans l'intelligence* (or, *les moyens*) *et les dispositions* (see page 49, note [8]). *Plus d'un* ('more than one,' 'many a') requires the following verb to be in the singular; unless this verb expresses an idea of reciprocity, *e.g., plus d'un fripon* se dupent *l'un l'autre* (MARMONTEL), because there is then absolute plurality in the idea.

[8] The imperfect of the indicative, not the preterite definite, must be used here. The imperfect of the indicative, in French, does not solely imply wont, or habit, in the doer or doers of an action, or a certain continuity in an action or a state, as mentioned at page 1, note [6]; it is also used to indicate a fact which was taking place when another, also mentioned, happened. This latter difference will be more easily understood than the other, perhaps, by an English student, as the English use, in many instances, at least, a form of conjugation corresponding, in a like case to that just pointed out, to the French imperfect. Ex.—*J'écrivais* ('I was writing'—imperfect) *quand vous êtes entré*; *J'écrivis* ('I wrote'—preterite) *quand vous êtes entré.* The sense, in each of these cases, is very different.

[9] *Immédiatement après cet élève . . . . venaient*; or, better, here, not to clash with the idea of 'a long interval,' *Les meilleurs élèves après celui-ci . . . . étaient.*

[10] The French do not generally use any article in such a case as this (see page 27, note [2]): but here, the use of the definite article will point more to a particular and well-known person; which is, I believe, the object of the author. And if the article is to be used here, before the first noun, it must, of course, be repeated before the second.

[11] *aujourd'hui avoué* (attorney). 'Writer,' in Scotland, is a term of nearly the same meaning as 'attorney' in England. 'Writer to the Signet' (abbreviated W. S.), is the designation of the members of the most numerous and import-

departments of the law.[1] As for myself,[2] I glanced like a meteor from one end of the class to the other, and commonly disgusted[3] my kind master as much by negligence and frivolity,[4] as I occasionally pleased him by flashes of intellect and talent.[5] Among my companions, my good-nature, and a flow of ready imagination, rendered me very popular.[6] Boys[7] are uncommonly just in their feelings,[8] and at least equally generous. My lameness, and the efforts which I made to supply that disadvantage,[9] by making up in address what I wanted in activity,[10] engaged the latter principle in my favour;[11] and in the winter play

ant class of attorneys in Scotland. The business of an attorney is transacted, in France, partly by an *avoué* and partly by a *notaire*, who also corresponds to 'notary,' and 'conveyancer.'

[1] *qui tous deux* (or, *tous les deux*) *se sont acquis depuis une réputation méritée, chacun dans la partie du droit qu'il a embrassée* (see page 32, note [13], and page 19, note [2]).—Some grammarians have, on their own authority, established a difference between *tous deux* and *tous les deux*, which, I think, is not worth notice, being as little observed by good authors as it is absurd in itself.

[2] 'myself;' simply *moi*, here.

[3] See page 32, note [1]. This case is not quite the same as that here referred to; 'to glance' is neuter, and 'to disgust' active: but the rule applies to both this and the other case.

[4] *par ma négligence et . . .*; see page 8, note [1], and page 49, note [8].

[5] *par des saillies et des traits qui annonçaient de l'intelligence et du talent.*

[6] *aussi bien qu'une imagination abondante — riche — féconde — et prompte, me faisaient rechercher et chérir de tous* (or, simply, *faisaient que j'étais très aimé de tous*).—'a flow;' we only use the verb *couler* (to flow) in this sense, and then, solely in the expression *couler de source*, 'to be said or written in an easy fluent manner,' and the adverb *coulamment* (fluently).

[7] *Les écoliers*, in this sense.

[8] *en général, ont le cœur singulièrement droit.*

[9] *Le défaut que j'avais de boiter, joint aux efforts que je faisais pour y suppléer.* The pronoun *y* ('to it,' and also 'to them') is the dative, and applies to things (*lui*, 'to him,' and 'to her,' and *leur*, 'to them,' apply to persons). — We make a distinction, in French, between *suppléer une chose* (objective case) and *suppléer à une chose* (dative). *Suppléer une chose*, is, to furnish it so as to complete a whole, to add to a thing what is wanting to make it entire. Ex.:—*Ce sac doit être de mille francs, et ce qu'il y a de moins je le suppléerai. Suppléer à une chose*, is, to put in its place a thing which is intended to do instead of it. Ex.:—*Son mérite supplée au défaut de sa naissance;* and, *Dans les arts, le travail ne peut suppléer au génie.*

[10] *en compensant avec de l'adresse ce qui me manquait en fait d'activité.*

[11] *concilia* (preterite, here—see page 1, note [6]—as it only did so once for all) *en ma faveur la dernière de ces deux dispositions natives.* See page 22, note [1].

hours,[1] when[2] hard exercise was[3] impossible, my tales used to assemble[4] an admiring audience round Lucky Brown's fireside,[5] and happy was he that[6] could sit next to the inexhaustible narrator. I was also, though often negligent of[7] my own task, always ready to assist my friends,[8] and hence I had a little party of staunch partisans and adherents, stout of hand and heart, though somewhat dull of head[9]—the very tools for raising a hero to eminence.[10] So, on the whole,[11] I made a brighter figure in the *yards* than in the *class*.

II.

THERE was a boy in the class, who[12] stood always at the top,[13] nor could I with all my efforts supplant him.[14] Day

[1] *et durant les . . . . en hiver.*

[2] *alors que ;* which is more pointed than *quand*, or *lorsque*. It corresponds more particularly to 'when,' used pointedly in the sense of 'at a time when.' Some grammarians and lexicographers have condemned this term in prose. The best prose writers, however, and academicians in the number, have used it repeatedly. I can only say that it is a very elegant and expressive term. See, among other works, *Picciola*, by M. SAINTINE, Messrs. Bell and Daldy's Edition, with notes by Dr. Dubuc, page 26, note [1], and other places.

[3] *les exercices violents étaient devenus.*

[4] Use simply here the imperfect of the indicative. See page 1, note [6], and page 55, note [8].

[5] 'admiring;' *émerveillé*. Change the construction, here, to avoid ambiguity (page 22, note [1]).

[6] *et heureux celui qui ;* or, simply, and more elliptically still, *et heureux qui.*

[7] *quoique je négligeasse.*—'often;' see page 19, note [5].

[8] Put a full stop here (see page 24, note [3]).—'hence,' *Par là.*

[9] *parti qui m'était* (page 41, note [8]) *très attaché* (or, *très dévoué*), *composé de gaillards aux bras vigoureux et au cœur intrépide, bien qu'à la tête quelque peu* (or, *tant soit peu*) *dure ;—bien que* is synonymous with *quoique*, and is often used to prevent a dissonance: *quelque* following close, the hard sound of the *q*, four times in this way, would be disagreeable. Always take great care of euphony, when you write French: the French are very particular about it, and even frequently sacrifice grammar to it.

[10] *précisément les instruments* (or, *les instruments mêmes*) *propres à élever un héros.*

[11] *après tout ;* or, *tout considéré —en somme—à tout prendre—en* (or, *au*) *résumé.*

[12] See page 10, note [3].

[13] *était toujours le premier* (or, *à la tête*).

[14] *et dont je ne pouvais* (page 1, note [6], and page 55, note [8]), *malgré tous . . ., venir à bout de prendre la place* (see page 15, note [4], and page 35. latter end of note [20]); or, *et auquel, malgré tous . . ., je ne pouvais venir à bout de damer le pion.* This figurative expression

came after day,[1] and still he kept his place, do what I would;[2] till at length I observed that, when a question was asked him,[3] he always fumbled with his fingers at[4] a particular button in the lower part of his waistcoat.[5] To remove it, therefore, became expedient in my eyes; and in an evil moment it was removed with a knife. Great was my anxiety to know the success of my measure; and it succeeded too well. When the boy was again questioned,[6] his fingers sought again for the button, but it was not to be found.[7] In his distress he looked down for it;[8] it was to be seen no more than be felt.[9] He stood confounded, and I took possession of his place; nor did he ever recover it, or ever,[10] I believe, suspect who was the author of his wrong.[11] Often, in after-life, has the sight of him smote me as I passed by him;[12] and often have I resolved to make him some reparation; but it ended in good resolutions.[13] Though I never renewed my[14] acquaintance with

is derived from the game of draughts (*dames*): *damer un pion* means, properly, 'to crown a man.' We might also translate here by *et que . . . . . de débusquer;* but it would be somewhat familiar.

[1] *Les jours se succédaient.*

[2] *quoi que je fisse.* Put a full stop here (see page 24, note [3]), and do not translate 'till.'

[3] We say *faire une question à quelqu'un*, 'to ask one a question;' accordingly, to translate here correctly, see page 21, note [6], and page 8, note [15]; 'when,' here, *toutes les fois que.*

[4] *il portait aussitôt les doigts d'un air distrait* (or, . . . *doigts machinalement*) *à;* or, *il jouait aussitôt avec.*

[5] *gilet,* not *veste.* Formerly, 'waistcoat' was called *veste,* in French; this word, *veste,* now corresponds to 'jacket' only. It is to be regretted that the greater part of even modern dictionaries are of no use on these points, as every new edition of them is at best but the old ones reprinted, with all their blunders, antiquated words, &c. &c.

[6] *A la première question qui fut faite à notre écolier.* Here, the passive does not so much matter; it may even be better, to avoid the repetition of *on* at so short an interval (see above, note [3]).

[7] *mais ils ne le trouvèrent plus;* or, simply, *mais en vain.*

[8] *il regarda son gilet pour tâcher de l'apercevoir.*

[9] *Efforts inutiles! il ne put pas plus le voir que le sentir.* Put a full stop before the word *Efforts,* (page 24, note [3]).

[10] *Jamais il . . . .; et jamais.*

[11] *de ce tort;* or, *de cette injustice —de cette injure,* in the widest acceptation of this word.

[12] *j'ai éprouvé à sa vue un vif regret — repentir — serrement de cœur—lorsque je passais près de lui;* or, *je me le suis reproché en voyant passer près de moi mon ancien camarade.*

[13] *mais cela s'est borné à;* 'good resolutions:' see page 16, note [8], and page 47, note [13].

[14] Use, in French, the preterite

him, I often saw[1] him, for he filled some inferior office[2] in one of the courts of law in[3] Edinburgh. Poor fellow![4] I believe he is dead; he took early to drinking.[5]

W. SCOTT. (*Autobiography.*)

ROBINSON CRUSOE IN HIS ISLAND.

I WAS now in[6] the twenty-third year of my residence in this island; and was so naturalized to the place, and the manner of living, that, could I have but enjoyed[7] the certainty that no savages[8] would come to the place to disturb me,[9] I could have been content to have capitulated for spending the rest of my time there, even to the last moment, till I had laid me down and died[10] like the old

indefinite ('have renewed'), and leave out 'my.'

[1] See page 1, note [6], and page 55, note [8]. There is here repetition of the action.

[2] *une charge* (or, *un emploi*) *subalterne.*

[3] *cours de justice de.*

[4] *Pauvre garçon!* or, *Pauvre diable!*—familiar.

[5] *il s'adonna de bonne heure à la boisson.*

[6] *J'en étais à.* This word *en*, placed before certain verbs, such as *être, venir, rester, arriver*, &c., indicates the last term—whether relatively or absolutely—of a progression; as, *en venir à*, &c. ('to be at last brought, or reduced, to,' &c.), *en rester à*, &c. ('to leave off at,' &c.) See page 11, note[18]; also the LA FONTAINE, Fable XCIII., page 125, note [7]. This *en* can only be translated into English by the words 'now,' 'at last,' or the like. Yet, here we might say, simply, in French, *J'étais alors dans la*, &c., just as we say, speaking of age, *je suis dans ma vingt-troisième année.*

[7] See page 38, note [5], page 29, note[11], page 24, note [1], and the LA FONTAINE, page 6, note [2], and page 38, note [5].—'but,' *seulement*, here.

[8] Translate by, 'no savage,' with the verb in the singular. *Aucun* and *nul*, meaning, as they do, *pas un*, 'not one,' are not, as a rule, used in the plural, in French. The only cases which form an exception to this rule are, 1st, when *aucun* and *nul* are joined with a noun which has no singular (ex. *aucunes funérailles*); and, 2d, when they are joined with a noun that is taken, in the plural, in another sense than in the singular (ex. *aucunes troupes*, 'no troops,' 'no forces,' no soldiers').—Yet, we may use the plural where there is plurality in the idea, or where the singular would be awkward.

[9] We might advantageously cut this sentence shorter, in French, by merely saying, *sans la crainte des sauvages.*

[10] *j'aurais été en quelque sorte content d'y* (or, *j'aurais volontiers consenti à y*) *passer le reste de mes*

goat in the cave. I had also arrived to some little diversions and amusements,[1] which made the time pass a great deal more pleasantly with me than it did before:[2] as, first, I had taught my Poll, as I noted before, to speak;[3] and he did it so familiarly, and talked so articulately and plain,[4] that it was very pleasant to me; for I believe no bird ever spoke plainer;[5] and he lived with me no less than six-and-twenty years:[6] how long[7] he might have lived afterwards, I know not, though I know they have a notion in the Brazils that they live[8] a hundred years. My dog was a very pleasant and loving companion to me for no less than sixteen years of my time, and then died of mere old age. As for my cats, they multiplied, as I have observed, to that degree, that I was obliged to shoot several of them at first, to keep them from devouring me and[9] all I had; but, at length, when the two old ones[10] I brought with me were gone,[11] and after

jours (or, *de ma vie*), *jusqu'au moment où je serais mort* (page 66, note [12]) *tranquillement.*

[1] *Je m'étais même ménagé* (or, *trouvé*)—see page 18, note [8]—*des distractions et des amusements* (or, *de quoi me distraire—me divertir—et m'amuser—me récréer.*)

[2] 'which,' &c., &c.; simply, *ressource qui m'avait manqué autrefois.* This sentence of Defoe is one of the many instances of loose writing observable even in the best English authors: for what a superfluity of words is this, '*diversions and amusements* which make time pass *pleasantly!*' Put a full stop after *autrefois*, and leave out 'as' in the translation.

[3] *j'avais enseigné* (or, *appris*) *à parler à mon perroquet, comme je l'ai dit plus haut* (or, *comme je l'ai déjà dit*).

[4] *et en articulant si distinctement.*

[5] *ne prononça mieux;* or, *ne parla plus distinctement.* Construct thus, in French, for the sake of emphasis: 'never, I believe,' &c.; leave out 'for,' and put a colon after 'me.' Put, besides, a full stop after 'plainer,' and leave out 'and,' which follows.

[6] 'than' is always expressed by *de* before the cardinal numbers *un, deux, trois*, &c., before *la moitié* (half), *le tiers* (third), &c., and before *douzaine* (dozen), *vingtaine* (score), *dizaine* (half-a-score), &c., instead of by *que*, as in a comparison of objects.—'six-and-twenty;' see page 39, note [2].

[7] *combien de temps;* or, simply, *combien.*

[8] *que ces animaux passent au Brésil pour vivre.*

[9] *ils s'étaient tellement multipliés, comme je l'ai déjà dit* (or, *fait observer*), see page 5, note [14]—*que j'avais été obligé d'en tuer plusieurs à coups de fusil, afin de n'en être pas dévoré avec* (or, *que de peur qu'ils ne me dévorassent avec*, &c., *j'avais été . . . . . .*).—'all I had;' supply the whole ellipsis, in French.

[10] *les deux plus vieux;* or, *les deux premiers.*

[11] 'To go,' used absolutely, in the sense of 'to start,' 'to set out,' is, in French, *partir*, not *aller.* See, besides, page 23, note

some time continually driving them from me, and letting them have no provision with me,[1] they all ran wild into the woods,[2] except two or three favourites, which I kept tame, and whose young, when they had any, I always drowned;[3] and these were part of my family. Besides these, I always kept two or three household kids about me,[4] whom I taught to feed out of[5] my hand; and I had two more[6] parrots, which talked pretty well, and would all call[7] Robin Crusoe, but none like my first; nor, indeed, did I take the pains with any of them that I had done with him.[8] I had also several tame sea-fowls, whose names I knew not, that I caught[9] upon the shore, and cut their wings;[10] and the little stakes which I had planted before my castle wall being now grown up to a good thick grove,[11] these fowls all lived[12] among these low trees, and bred there, which was very agreeable to me;[13] so that, as I said above, I began to be very well contented with the life I led, if I could but have been secured from the dread of the savages.[14]—DEFOE.

4. But here, 'gone' seems, from the context, to mean 'dead,' and should be rendered accordingly.

[1] *et que* (page 17, note[11]) *j'eus pendant quelque temps continuellement chassé* (page 19, note [5]) *les autres loin de moi* (or, simply, *et à force de chasser les*, &c.), *sans leur rien donner à manger.*

[2] *ils s'enfuirent tous dans les bois, et devinrent sauvages.*

[3] *dont j'avais grand soin de noyer les petits* (page 35, end of note [20]) *dès qu'ils venaient au monde.* Put a full stop after *monde*, and leave out 'and these,' &c.

[4] *En outre, j'avais toujours près de moi deux ou trois chevreaux familiers;* or, *Le reste de ma maison consistait en deux ou trois chevreaux.* [5] *manger dans.*

[6] *et deux autres.*

[7] See page 45, note [4].

[8] *et j'avoue*—page 15, note [2]—(or, *et il est vrai*) *que j'avais donné plus de soins à* (or, *pris plus de soin de*) *l'éducation de celui-là qu'à*—*que de*—*celle d'aucun des deux derniers;* or, simply, *pour lequel aussi j'avais pris beaucoup de peine.*

[9] *je les avais attrapés* (page 32, note [12]). [10] See page 11, note [1].

[11] 'grown up to,' &c.; see page 6, note [18].—'good thick grove,' *bosquet d'une bonne épaisseur.*

[12] *habitaient*, in the sense of 'to dwell;' here, however, we might take it as well in the other sense, and translate likewise by *vivaient.*

[13] *et y avaient leurs couvées; de cette façon ils contribuaient beaucoup à mon divertissement.*

[14] *Ainsi donc, somme toute* (or, *en somme*), *comme je l'ai dit plus haut, je commençais à être fort content de la vie que je menais, à la réserve* (or, *à l'exception*) *de la crainte*—*à la crainte près*—*que m'inspiraient les sauvages* (page 3, note [3]); or, *j'aurais été parfaitement satisfait de la vie . . . .* &c., *sans la crainte* (or, *n'eût été la crainte*—or, *si j'eusse seulement pu m'affranchir;* or, *me délivrer, de la crainte*) *des sauvages.*

GULLIVER'S WAY OF LIVING IN THE COUNTRY OF LILLIPUT.

It may perhaps divert the curious reader, to give some account of my domestics, and [1] my manner of living in this country, during a residence of nine months and thirteen days. Having a head mechanically turned, and being likewise [2] forced by necessity, I had made for myself [3] a table and chair convenient enough, out [4] of the largest trees in the [5] royal park. Two hundred [6] sempstresses were employed to make me shirts, and linen for my bed and table,[7] all of the strongest and coarsest kind [8] they could get; which, however, they were forced to quilt together in several folds,[9] for the thickest was some degrees [10] finer than lawn. Their linen is usually three inches wide, and three feet make [11] a piece. The sempstresses took my measure as I lay on the ground,[12] one standing at my neck, and another at my mid-leg,[13] with a strong cord extended, that each held by the end,[14] while a third measured the length of the cord with a rule of an inch long.[15] Then they measured my right thumb,[16] and desired no more;[17] for, by a

[1] *Peut-être le . . . me saura-t-il* (page 32, note [9]) *gré de lui donner quelques détails sur mon intérieur* (or, *mon particulier*) *et sur.* See page 49, note [8]. It is not necessary to repeat *sur*, here; only, its repetition points more to each of the two distinct things, which are about to be considered, or related, separately.

[2] *Comme j'ai toujours eu des dispositions pour les arts mécaniques, et que* (page 17, note [11]) *j'étais en outre.*

[3] *je m'étais fait.*—'a table and chair;' see page [8], note [1].

[4] *avec le bois.*

[5] See page 32, note [6].

[6] See page 17, note [16].

[7] See page 8, note [1], and page 49, note [8].

[8] *avec la plus forte toile;* see page 1, note [12].

[9] 'which,' &c., *mise en plusieurs doubles et piquée.*

[10] *un peu.*

[11] *Leurs toiles* (in this sense,—in another sense, as above, between notes [6] and [7], the word is *linge*) *ont en général trois pouces de largeur* (or, *de large*), *et la longueur de trois pieds forme.* See p. 96, n. [1].

[12] *lorsque j'étais couché.*

[13] *sur le gras de ma jambe.*

[14] *et tenant chacune par un bout une grosse corde.*

[15] Simply, *d'un pouce.*

[16] *le tour du pouce de ma main droite.* We might say, as in English, *de mon pouce droit*, but we do not commonly use this expression.

[17] *et ce fut assez.*

mathematical computation,[1] that twice round the thumb is once round the[2] wrist, and so on to the neck and the waist;[3] and by the help of my old shirt, which I displayed on the ground before them for a pattern, they fitted me exactly.[4] Three hundred tailors were employed in the same manner to make me clothes; but they had another contrivance[5] for taking my measure. I kneeled down, and they raised a ladder from the ground to my neck; upon this ladder one of them mounted, and let fall a plumb-line[6] from my collar to the floor,[7] which[8] just answered the length of my coat, but my waist and arms I measured myself.[9] When my clothes were finished, which was done in my house, (for the largest of theirs would not have been able to hold them,) they looked like the patch-work[10] made by the ladies in England, only that mine were all of a[11] colour.

I had three hundred cooks to dress[12] my victuals, in little convenient huts built about my house, where they and their families lived,[13] and prepared[14] me two dishes a-piece.[15] I took up twenty waiters in my hand, and placed them on the table: a hundred more[16] attended below on the ground, some with dishes of meat, and some with barrels of wine, and other liquors, slung on their shoulders; all which the waiters above drew up as I wanted, in a very

[1] *parce qu'elles avaient calculé par une opération mathématique.*

[2] *que deux fois la circonférence de mon pouce formait celle de mon.*

[3] *qu'en doublant celle-ci, on avait le tour de mon cou, et qu'en doublant ce dernier, on avait la grosseur de ma taille.* Put a full stop here.

[4] *Je déployai ensuite sur le plancher une de mes vieilles chemises, et elles l'imitèrent fort exactement.*

[5] *et s'avisèrent d'un autre moyen.* We might translate this very well by *et s'y prirent autrement* (or, *d'une autre manière*), were it not that the verb *prendre* inevitably comes just after.

[6] *un plomb.*

[7] *de mon collet* (in this sense only) *à terre.*

[8] See page 8, note [6]. Put a full stop after 'coat,' and leave out 'but.'

[9] *Je pris moi-même la mesure du corps et des bras.*

[10] *ils ressemblaient à ces couvertures composées de petits morceaux carrés cousus ensemble.*

[11] *seulement ils étaient tous de la même.*

[12] 'To dress,' in this sense, is *préparer*, or, *accommoder.*

[13] *où ils logeaient eux et leurs familles.* This instance of two pronouns, the one conjunctive (*ils*) and the other disjunctive (*eux*), used together with one verb only, has some similitude with that of page 23, note [15].

[14] See page 23, note [6].

[15] *chacun.*

[16] *une centaine de leurs camarades;* or, simply, *cent autres.*

ingenious manner, by certain cords,[1] as we draw the bucket up a well in Europe. A dish of their meat was a good mouthful, and a barrel of their liquor a reasonable draught.[2] Their mutton yields to ours,[3] but their beef is excellent. I have had a sirloin so large, that I have been forced to make three bites of it, but this is rare.[4] My servants were astonished to see me eat it, bones and all,[5] as in our country we do the leg[6] of a lark. Their geese and turkeys I usually ate at a mouthful,[7] and I confess they far exceed ours. Of their smaller fowl, I could take up twenty or thirty at the end of my knife.[8]—SWIFT.

[1] *et ceux qui étaient sur la table déchargeaient les porteurs de ces objets, à mesure que j'en avais besoin, en se servant d'une sorte de poulie.*

[2] *gorgée.*

[3] *ne vaut pas le nôtre.*

[4] *On me servit une fois un aloyau qui était une telle pièce de résistance* (or, simply, *un si fort aloyau*) *que je fus obligé d'en faire trois bouchées*—or, more simply still, ... *un aloyau dont je fus obligé de faire* . . . . &c. ;—*mais c'était une rareté.*

[5] *os et viande.*

[6] *nous croquons la cuisse.* The verb *croquer* (to craunch) is nearly synonymous with *manger* (to eat). We might also say, as in English, *nous faisons la cuisse.* The verb *faire* is used, in French, as 'to do' is in English, to avoid the repetition of a preceding verb. Some grammarians, however, have put a restriction on this usage, and attempted to fetter it by a rule of theirs: they say, without giving any good reason for it, and while even quoting no less an authority than Bossuet against themselves, that, in such a case, *faire* should not be followed by a *régime direct* (objective case). The best authors have nevertheless done so. The quotation above alluded to is, "Il fallait cacher la pénitence avec le même soin qu'on eût *fait les crimes.*"—BOSSUET. I shall complete the case against these gentlemen, which they themselves have opened, by two more quotations, which, I think, will be deemed at least sufficient:—"On regarde une femme savante comme on *fait une belle arme.*"—LA BRUYÈRE.

"Mais tout fat me déplaît et me blesse les yeux ;
Je le poursuis partout, comme un chien *fait sa proie,*
Et ne le sens jamais qu'aussitôt je n'aboie."
BOILEAU, Sat. vii.

[7] Invert thus, in French: 'I usually ate . . . . their,' &c.

[8] *Pour leurs petits oiseaux, j'en prenais aisément une trentaine à la pointe de mon couteau.*

A TRAVELLING INCIDENT.[1]

THE tendency of mankind when it falls asleep in coaches, is[2] to wake up cross; to find its legs in its way; and its corns an aggravation.[3] Mr. Pecksniff not being exempt from the common lot of humanity, found himself, at the end of his nap, so decidedly[4] the victim of these infirmities, that he had an irresistible inclination[5] to visit them upon his daughters; which he had already begun to do in[6] the shape of divers random kicks,[7] and other unexpected motions[8] of his shoes, when the coach stopped, and, after a short delay, the door was opened.[9]

"Now mind,"[10] said a thin sharp voice[11] in the dark. "I and my son go inside,[12] because the roof is full,[13] but you agree to charge us outside prices.[14] It's quite understood that we won't pay more. Is it?"[15]

"All right,[16] Sir," replied the guard.

[1] *Incident de voyage.*

[2] *Il est ordinaire à nous autres humains, lorsque nous nous sommes endormis en diligence.* The adjective *autre* is often thus used, in the plural, with *nous* or *vous*, for the sake of emphasis or contradistinction: for a fuller note on this point, see the LA FONTAINE, page 131, note [7].

[3] *et de nous trouver embarrassés* (or, *empêchés*) *de nos jambes et agacés* (or, *irrités*) *par nos cors;* or, *de trouver nos jambes un embarras, et dans nos cors un sujet d'agacement—d'irritation.*

[4] *positivement;* and leave out 'the.'

[5] *envie.*

[6] *de s'en venger sur ses filles. Il avait déjà commencé à satisfaire cette envie sous.*

[7] 'random kicks,' *coups de pied donnés au hasard.*

[8] *mouvements.*

[9] *et peu après la portière s'ouvrit.* The use of the passive, instead of the reflective form, in French, in such a case as this, would convey a very different meaning; it would express a state, not an act.

[10] *Faites bien attention;* or, *Ah çà, attention!*

[11] *voix grêle et aiguë.*

[12] *moi et mon fils—mon fils et moi—nous allons dans l'intérieur.* When we have, in a sentence, two or more personal pronouns, or a noun or nouns and a pronoun, used as subjects (nominatives) of a verb, what grammarians call a *resuming* pronoun (either *nous* or *vous*) is used before the verb, unless the subjects are all in the third person, in which latter case no resuming pronoun is used.

[13] *parce qu'il n'y a pas de place sur le dessus;* or, *parce que le dessus est plein—complet.*

[14] *mais vous vous engagez à ne nous demander* (or, *prendre—faire payer*) *que le prix de l'impériale.*

[15] *n'est-ce pas?*—'more;' see page 9, note [3].

[16] *Très-bien* (in this one sense).

" Is there anybody inside now?" inquired the voice.

" Three passengers," [1] returned the guard.

" Then I ask the three passengers to witness this bargain, if they will be so good," said the voice. " My boy, I think we may safely get in." [2]

In pursuance of which [3] opinion, two people took their seats [4] in the vehicle,[5] which was solemnly licensed by Act of Parliament to carry any six persons who could be got in at the door.[6]

" That was lucky!" [7] whispered the old man, when they moved on again.[8] " And a great stroke of policy in you [9] to observe it. He, he, he! [10] We couldn't have gone [11] outside. I should have died [12] of the rheumatism!"

Whether it occurred [13] to the dutiful son that he had in some degree overreached himself,[14] by contributing to the prolongation of his father's days; or whether [15] the cold had affected [16] his temper; is doubtful.[17] But he gave [18] his father such a nudge in reply, that that good old gentleman [19] was taken with a cough which lasted for full five

[1] *voyageurs ; passager* is said generally of a traveller on the sea, but is beginning to be also applied to a railway traveller.

[2] *entrer* (or, *monter*) *en toute sûreté.*

[3] *Conformément à cette.*

[4] *deux individus prirent place.*

[5] *véhicule* (only used, in this sense, in familiar and jocose style, for *voiture*).

[6] *qui était solennellement autorisé, par patente, en vertu d'un Acte du Parlement, à porter, dans l'intérieur, toute personne, jusqu'au nombre de six, qu'on y pourrait faire entrer.* — Observe the following difference, not always heeded by English people: *patente,* 'a licence;' *brevet,* 'a patent.'

[7] *Nous avons eu de la chance.*

[8] *quand la voiture se fut remise en route* (or, *fut repartie*).

[9] *Et c'a été très adroit de ta part de ;* or, *Et c'a été de ta part un grand coup de l'art de* (or, more forcibly, *que de*).

[10] *Hi, hi, hi!*

[11] See page 38, note [5], and page 44, note [3].

[12] Remember that *mourir,* as well as some other neuter verbs, in French, is conjugated, in its compound tenses, with the auxiliary verb *être,* not with *avoir.*

[13] *S'il vint* (or, *Soit qu'il vint.*—subj.) *dans l'idée.*

[14] *qu'il s'était jusqu'à un certain point fait tort à lui-même* (or, *trahi lui-même*). See p. 38, n. [13].

[15] *ou si* (or, *soit que,*—or, *ou que* —with the subj.). It is optional either to repeat *soit,* or to use *ou,* before the second member of the sentence.

[16] *influé* (or, *agi*) *sur.*

[17] *c'est ce qu'il y a de douteux ;* or, *c'est que nous ne savons pas ;* or, *ne saurions le dire ;* or, again, *c'est là ce qui fait question.*

[18] See page 1, note [3], and various other references on this important point, which can hardly be too much insisted upon.

[19] *que le bonhomme.* In this sense, *bonhomme* is spelt in one word.

minutes,[1] without intermission, and goaded Mr. Pecksniff to that pitch of irritation, that he said at last—and very suddenly[2]—

"There is no room![3] there is really no room in this coach for any gentleman with a cold in his head!"[4]

"Mine,"[5] said the old man, after a moment's pause,[6] "is upon my chest,[7] Pecksniff."

The voice and manner,[8] together, now that he spoke out;[9] the composure of the speaker;[10] the presence of his son; and his knowledge of[11] Mr. Pecksniff; afforded a clue to[12] his identity which[13] it was impossible to mistake.

"Hem! I thought," said Mr. Pecksniff, returning to his usual mildness, "that I addressed[14] a stranger. I find that I address a relative. Mr. Anthony Chuzzlewit and his son Mr. Jonas—for they, my dear children, are our[15] travelling companions—will excuse me for an apparently harsh remark. It is not *my* desire to wound the feelings of any person with whom I am connected in family bonds.[16] I may be a Hypocrite," said Mr. Pecksniff, cuttingly,[17] "but I am not a Brute."

"Pooh, pooh!"[18] said the old man. "What signifies that word, Pecksniff? Hypocrite! why,[19] we are all hypo-

[1] *qui dura bien cinq minutes*; or, *qui dura cinq grandes minutes—cinq minutes bien comptées.*

[2] *et qui agaça les nerfs de M. P— au point de lui faire dire à la fin, et très brusquement.*

[3] *place.*

[4] *pour les voyageurs enrhumés du cerveau.*

[5] *Mon rhume.*

[6] *un moment d'intervalle* (or, *de silence*).

[7] *est un rhume de poitrine.*

[8] *manière de parler*; or, *ton.*

[9] *tout ensemble, alors qu'il* (see page 57, note [2]) *articulait* (or, *s'exprimait*) *distinctement—clairement—net—nettement.*

[10] *le sang-froid de l'interlocuteur.*

[11] *et le fait qu'il connaissait.*

[12] *toutes ces circonstances étaient autant d'indices de.*

[13] *sur lesquels* (page 9, note [6]).

[14] *je croyais m'adresser* (or, *adresser la parole*—page 7, note [7]) *à.*

[15] *car ce sont eux-mêmes, mes chers* (or, *chères*) *enfants, que nous avons pour* (no article is to follow). —The substantive *enfant* is of both genders; yet, in the plural, the feminine is seldom used. Notice that Mr. P. had only his daughters, and no son, with him in the coach; else, of course, the feminine could by no means be used.

[16] *Je ne voudrais pas, moi, blesser une personne, quelle qu'elle soit, à qui m'unissent des liens de famille* (or, *les liens du sang*).

[17] *d'un ton caustique.*

[18] *Bah, bah!* or, *Allons donc, allons donc!*

[19] *mais.*

crites. We were all hypocrites, t'other day. I am sure I felt that to be [1] agreed upon among us, or I shouldn't have called you one.[2] We should not have been there at all, if we had not been hypocrites. The only difference between [3] you and the rest was—shall I tell you the difference between you and the rest now,[4] Pecksniff?"

"If you please, my good sir; if you please." [5]

"Why, the annoying quality in *you*, is," said the old man, "that [6] you never have a confederate or partner in *your* juggling;[7] you would deceive everybody,[8] even those who practise the same art; and have a way with you,[9] as if you—he, he, he!—as if you really believed yourself.[10] I'd lay a handsome wager[11] now," said the old man, "if I laid wagers, which I don't, and never did, that you keep up[12] appearances by a tacit understanding, even before your own daughters here.[13] Now I, when I have a business

[1] *Et en vérité* (or, *Et je puis le dire en conscience*—or, *en bonne conscience*), *je sentais bien*; 'that to be,' see page 7, note [2].

[2] *appelé ainsi*; or, *traité d'hypocrite.*

[3] *qu'il y eût entre*; see p. 39, n. [6].—'was;' turn, 'it is that.'

[4] 'now,' *voyons.*—'shall I,' &c., *faut-il vous dire* (or, *voulez-vous que je vous dise*, or, simply, *vous dirai-je*) *quelle était la différence entre*, &c.

[5] *Dites, mon cher monsieur, dites.* 'If you please,' is, literally, as is well known, *s'il vous plaît*, in French; but, in a case of this particular kind, it is not the phrase used.

[6] *Eh bien, ce qu'il y a d'ennuyeux chez vous en particulier, . . . c'est* (see p. 50, n. [8]) *que*; or, *Eh bien, vous avez, vous en particulier, . . cela d'ennuyeux que.*

[7] *ni compère ni compagnon dans vos jongleries, à vous.*

[8] *vous feriez volontiers prendre* (or, *vous donneriez volontiers*) *le change—vous ne vous feriez pas faute de faire prendre* (or, *de donner*) *le change—à n'importe qui* (or, *à qui que ce soit*).—The use of the verb *tromper* ('to deceive'), even here, would be somewhat too uncivil.

[9] *et vous* (p. 31, n. [1]) *avez je ne sais*—or, *un je ne sais—quel air.*

[10] *comme si vous preniez dans le sérieux ce que vous dites ou ce que vous faites* (or, better, *comme si vous vous preniez au sérieux*). "Prendre une chose *dans le sérieux*," is, to take a thing in earnest, to believe it to be true, although it was said in joke; whilst "prendre une chose *au sérieux*," is to take offence at a thing, though it was said in a joke, and without any intention of offending.—Authors often disregard this distinction of grammarians.

[11] *Je parierais gros.* We also say, in a similar way, *parier double contre simple*; also, by exaggeration, *Je parierais ma tête* (or, *ma tête à couper*), and, implying no doubt whatever, *Je mettrais ma main au feu.*

[12] Use *garder*; or, *sauver*; or, *conserver.*

[13] *ici présentes*; or, *que voici.*

scheme[1] in hand, tell[2] Jonas what it is,[3] and we discuss it openly. You're not offended, Pecksniff?"

"Offended, my good sir!" cried that gentleman, as if he had received the highest[4] compliments that language could convey.[5]

"Are you travelling[6] to London, Mr. Pecksniff?" asked the son.

"Yes, Mr. Jonas, we are travelling to London. We shall have the pleasure of your company all the way, I trust?"

"Oh! ecod,[7] you had better[8] ask father that," said Jonas. "I am not a going to commit myself."[9]

Mr. Pecksniff was, as a matter of course,[10] greatly entertained by this retort. His mirth having subsided, Mr. Jonas gave him to understand that himself and parent[11] were in fact travelling to their home[12] in the metropolis;[13] and that, since the memorable day of the great family gathering,[14] they had been tarrying in that part of the

[1] 'Now I;' *Moi, voyez-vous;* or, *Moi qui vous parle.*—'a business scheme;' *le plan de quelque affaire.*—'in hand;' see p. 22, n. [1].

[2] See page 43, note [11].

[3] *de quoi il s'agit;* or, *ce qui en est,*—not *ce que c'est,* here: *ce que c'est* would correspond to 'what it —or that—is,' in another sense, the sense of 'what *that thing* (in a vague way) is'—namely a *scheme;* whereas *ce qui en est* means, 'what *that scheme* (mentioned above) is about'. We might also translate by *j'en fais part à Jonas.*

[4] *les plus grands;* or, *les plus beaux;* or, again, *les plus flatteurs,* after the noun. In general, no adjectives, in French, can precede a noun, when in the superlative degree, except those which are allowed to precede it when in the positive degree.

[5] Simply, *qu'on eût* (p. 13, note[12], p. 22, note [9], and p. 38, note [b]) *pu lui faire;* or, . . . *les . . . compliments possibles :—susceptibles d'être exprimés par* (or, *au moyen de*) *la parole,* would be awkward.

[6] *Est-ce que vous allez* (or, *vous vous rendez*).

[7] *ma foi;* or, *parbleu* (familiar).

[8] *vous feriez mieux de.*

[9] *Ce n'est pas moi qui irai me compromettre;* or, elliptically and familiarly, *Pas si bête que d'aller me . . . .* &c.—[The vulgar phrase would be, *Le plus souvent que j'irai . . .* &c.].

[10] *comme de raison—cela va sans dire—bien entendu—naturellement.*

[11] *lui et son père.* The French word *parents* means all relatives, and is also said of the father and mother; but it is never used in the singular, in this latter sense, as in English, to signify only one of the two.

[12] *se rendaient à leur demeure.* See page 65, note [12].

[13] *capitale.—Métropole* was said formerly, in French, of the capital town of a province; it only means now a town which has an archiepiscopal see, as Paris, Rouen, Bordeaux, &c., and also 'mother country,' 'parent state,' with relation to colonies.

[14] *réunion.*

country, watching[1] the sale of certain eligible investments,[2] which they had had in their copartnership eye when they came down;[3] for it was their custom, Mr. Jonas said,[4] whenever such a thing was practicable, to kill two birds with one stone,[5] and never to throw away sprats, but as bait for whales.[6]—DICKENS, *Martin Chuzzlewit.*

THE LITERARY SNOBS.[7]

BUT the fact is, that in the literary profession,[8] THERE ARE NO SNOBS. Look round at the whole body of British men of letters,[9] and I defy you to point out among them a single instance of vulgarity, or envy, or assumption.[10] Men and women, as far as I have known them, they are all[11] modest in their demeanour, elegant in their manners,

[1] *ils étaient restés* (see page 66, note [12], and page 57, note [3])—or, *ils avaient séjourné—dans cet endroit* (or, *dans ce comté*) *afin de surveiller.*

[2] *propriétés qui offraient un placement avantageux.*

[3] *et que ces deux associés, Chuzzlewit et fils,* (or, *et que ces deux associés en nom collectif*) *avaient déjà en vue lors de leur départ de Londres.*—There is no French expression, as concise as the English, corresponding to 'up,' and 'down,' in this sense: we say, *e.g., trains se dirigeant vers Paris* ('up trains'), and *trains s'éloignant de Paris* ('down trains'); also, *trains d'aller* ('down'), and *trains de retour* ('up' or 'back').

[4] *au dire de M. J——.*

[5] *de faire d'une pierre deux coups* (PROVERBIAL).

[6] *et de ne jamais donner* (or, *se dessaisir de*) *un petit poisson que pour en avoir un gros* (PROVERBIAL); or, . . . *un œuf . . pour avoir un bœuf—. . . un pois . . . pour avoir une fève* (PROVERBIAL).

[7] A distinguished French writer, M. Taine, thus defines in the *Revue des Deux Mondes,* the word 'snob:'—"mot d'argot intraduisible, désignant un homme 'qui admire bassement des choses basses'"; and he adds, "Nous n'avons pas le mot, parce que nous n'avons pas la chose. Enfant des sociétés aristocratiques, le *snob,* perché sur son barreau dans la grande échelle, respecte l'homme du barreau supérieur et méprise l'homme du barreau inférieur, sans s'informer de ce qu'ils valent, uniquement en raison de leur place; du fond du cœur il trouve naturel de baiser les bottes du premier et de donner des coups de pied au second."

[8] *profession de littérateur.*

[9] *Regardez de tous côtés dans tout le nombre des écrivains anglais.*—'among them;' simply *y.*

[10] *arrogance;* or, *présomption;* or, again, *suffisance.*

[11] *tous, autant que j'en connais* (or, *autant que j'ai pu en juger par moi-même*), *sont.*

spotless in their lives,[1] and honourable in their conduct to the world and to each other.[2] You *may*, occasionally, it is true,[3] hear one literary man abusing[4] his brother; but why? Not in the least out of malice; not at all from envy;[5] merely from a sense of[6] truth and[7] public duty. Suppose, for instance, I good-naturedly[8] point out a blemish[9] in my friend *Mr. Punch's* person, and say *Mr. P.* has a hump-back, and[10] his nose and chin are more crooked than those features[11] in the APOLLO or ANTINOUS,[12] which we are accustomed to consider as our standards[13] of beauty; does this argue malice on my part towards[14] *Mr. Punch?* Not in the least.[15] It is the critic's duty to point out defects as well as merits, and he invariably does his duty with the utmost gentleness and candour.[16]

That sense of equality and fraternity amongst authors has always struck me as one of the most amiable characteristics[17] of the class. It is because we know[18] and respect each other, that the world respects us so much; that we

[1] Use the singular here, on account of the general, the collective meaning of the word.

[2] *soit entre eux, soit à l'égard du monde.*

[3] *Il n'est pas impossible peut-être que* (*par hasard*) *vous;* with the subjunctive.

[4] *dire du mal de.*

[5] *Par malice? Point du tout. Par envie? En aucune façon.*— There are, in French, three degrees of negation, viz., *ne* by itself (when it can be so used—before a few verbs only), which is the weakest negative expression; then *ne* with *pas*, which is the middle negative expression; and, finally, *ne* with *point*, which is the strongest. In some cases, like the above, *ne* is suppressed.

[6] *par amour de.*

[7] *et par;* see page 49, note [8]. *Par* must be repeated here, both on account of the two things mentioned being considered distinctly from each other, and, for the sake of elegance, by reason of the length of the intervening part of the sentence ('a sense of truth').

[8] *que, tout bonnement, je.*

[9] *défaut.*

[10] *est bossu, que.*

[11] *que le nez et le menton.*

[12] *de l'Apollon et de l'Antinoüs.*

[13] *les types.*

[14] *ceci prouve-t-il que je veuille du mal à.*

[15] *Pas le moins du monde.*

[16] *avec la plus entière sincérité et la* (page 49, note [8]) *plus parfaite douceur;—plus parfait* (as in English, 'more—most—perfect') is a kind of emphasis sanctioned by custom, and so much used, that it were vain to refuse our assent to it: of course we all know this is not a strictly logical association of words.

[17] *qualités distinctives.*

[18] *nous nous apprécions;* repeat these pronouns before the second verb, and see page 38, note [12], and page 48, note [12]. Here the meaning of the phrase would be decidedly ambiguous without the use

hold such a good position[1] in society, and demean ourselves so irreproachably when there.[2] Literature is held in such[3] honour in England, that there is a sum of near twelve hundred pounds[4] per annum set apart to pension deserving persons following[5] that profession. And a great compliment this is, too, to the professors, and[6] a proof of their generally prosperous and flourishing condition. They are generally so rich and thrifty, that scarcely any money is wanted[7] to help them. — THACKERAY, *The Book of Snobs.*

SCENE FROM "THE SCHOOL FOR[8] SCANDAL."

Lady Sneerwell; Mrs. Candour; Joseph Surface; Maria, Crabtree; Sir Benjamin Backbite.

Crab. Lady Sneerwell, I kiss your hand.[9] Mrs. Candour, I don't believe you are acquainted with[10] my nephew, Sir Benjamin Backbite? Egad,[11] ma'am,[12] he has a pretty wit, and is a pretty poet too.[13] Isn't he,[14] Lady Sneerwell?

Sir Ben. Oh, fie, uncle!

of the pronouns recommended in note [12], of page 38.

[1] *rang.*

[2] 'and . . . when there,' &c., *et que nous nous y*, &c.

[3] *est si fort en.*

[4] *livres sterling.*

[5] Simply, *les personnes* (or, *les membres*) *de.*

[6] *C'est un grand honneur pour elles—eux,—et aussi.*

[7] *qu'il n'y a presque pas besoin d'argent.*

[8] *de,*—with the article, of course.

[9] See page 11, note [1]; use, besides, the plural ('hands') here, in French.

[10] 'to be acquainted with,' *connaître;* see page 1, note [8], and use the subjunctive, here, as *penser* ('to think,' 'to believe') is conjugated negatively. See page 35, note [20], for another example of this.—We might also very well translate the English phrase by, *permettez-moi de vous présenter.*

[11] *Parbleu* (familiar).

[12] *madame.* The abbreviation of this word, in French, belongs to very vulgar language.

[13] *c'est un garçon d'esprit, et, qui plus est, un poète.—c'est,* instead of *il est:* the demonstrative pronoun *ce* is generally used, instead of *il, elle, ils, elles,* as the subject of a proposition whose attribute is not an adjective; the attribute is here the substantive *garçon.* See the LA FONTAINE, page 10, note [5].

[14] *n'est-ce-pas;* literally, 'is it not' (understood, 'true,' *vrai.*) This is the usual French phrase

Crab. Nay, egad it's true;[1] I back him at a rebus or a charade[2] against the best rhymer in the kingdom.[3] Has your ladyship heard[4] the epigram[5] he wrote last week[6] on Lady Frizzle's feather catching fire?[7]—Do, Benjamin, repeat it, or[8] the charade you made last night extempore[9] at Mrs. Drowzie's conversazione.[10] Come now;[11] your[12] first is the name of a fish, your second a[13] great naval commander, and—

Sir Ben. Uncle, now—pr'ythee—[14]

Crab. I'faith,[15] ma'am, 'twould surprise you to hear how ready he is at all these sort of things.[16]

Lady Sneer. I wonder, Sir Benjamin, you never publish any thing.

Sir Ben. To say truth,[17] ma'am, 'tis very vulgar to print;[18] and, as my little productions are mostly satires and lampoons on particular people,[19] I find they circulate more by giving copies in confidence to the friends of the parties.[20] However, I have some love elegies, which,

corresponding to 'am I not,' 'art thou not,' 'is he (she, or it) not,' 'are we (you, or they) not,' or 'do I not,' &c. &c., whatever may have been mentioned in the foregoing part of the proposition.

[1] *Pardieu* (famil.), *rien de plus vrai.* Put a full stop here (page 24, note [3]).

[2] *En fait de* (lit. 'in point of') *rébus et de charades, je parierais pour lui.*

[3] See page 32, note [6].

[4] *Milady connaît-elle.*

[5] See page 1, note [12].

[6] 'he wrote;' use the indefinite preterite 'he has written,' the time at which the fact took place not being precisely stated, and not being far distant; and see, besides, page 32, note[12].—'last week' *la semaine dernière*; *la dernière semaine* is French, too, but it means '*the* last week' (of the month, or year, or &c.).

[7] *à propos des plumes de lady Frisure, qui avaient pris feu?*

[8] *Benjamin, récitez-nous cela, ou bien.*

[9] 'to make extempore,' *improviser.*

[10] *cercle.*

[11] *Voyons.*

[12] *mon.*

[13] 'a,' *est celui d'un.*

[14] 'pr'ythee,' *de grâce.*—'uncle;' always use the possessive pronoun 'my,' in French, before 'uncle,' 'father,' 'mother,' 'brother,' &c., in the vocative case.

[15] *En vérité.*

[16] *vous seriez étonnée de voir combien il est expert dans ces choses-là.*

[17] *A dire vrai*; or, *A vous dire le vrai*; or, *A vous parler vrai.*

[18] *rien de plus vulgaire* (or, better, *commun*) *que de faire imprimer*; or, simply, *c'est si commun.*

[19] *sur des particuliers*; or, *sur telle ou telle personne.*

[20] *je leur assure une circulation beaucoup plus étendue, en en donnant confidentiellement des copies aux amis des parties intéressées.*

['Copy,' of a

when[1] favoured with this lady's smiles, I mean to give the public. [*Pointing to* MARIA.

Crab. [*To* MARIA.] 'Fore heaven,[2] ma'am, they'll immortalize you!—you will be handed down to posterity,[3] like Petrarch's Laura,[4] or Waller's Sacharissa.

Sir Ben. [*To* MARIA.] Yes, madam, I think you will like them, when you shall see them on a beautiful quarto page,[5] where a neat rivulet of text shall meander through a meadow of margin. 'Fore Gad, they will be the most elegant things of their kind![6]

Crab. But, ladies, that's true—[*To* MRS. CANDOUR]—have you heard[7] the news?

Mrs. Can. What, Sir, do you mean the report of—

Crab. No, ma'am, that's not it.[8]—Miss Nicely is going to be married to her own footman.

Mrs. Can. Impossible![9]

Crab. Ask[10] Sir Benjamin.

Sir Ben. 'Tis very true, ma'am: every thing is fixed, and the wedding liveries bespoke.[11]

Crab. Yes—and they do say there were pressing reasons for it.[12]

—'Copy,' of a printed book or pamphlet, or of an engraving, &c., from a common type, is, in French, *exemplaire;* in the above sense, *copie* is the word used.

[1] See page 29, note[12].

[2] *Par le ciel* (familiar).

[3] 'to be handed down to posterity,' *passer* (or, *aller*) *à la postérité.*

[4] *la Laure de Pétrarque.*

[5] *imprimées en grand in-quarto* (abbreviated, *in-4*); or, *dans le format* ('size of a book') *d'un magnifique in-quarto;* or, again, *figurer dans un magnifique in-quarto.*

[6] *quand vous suivrez des yeux le gentil ruisseau du texte, qui serpentera agréablement entre les prairies d'une marge blanche;* or, *où un joli ruisseau de texte courra à travers l'étendue d'une double et vaste marge;* or, better, *où le texte serpentera entre deux vastes marges, comme un petit ruisseau dans une large prairie.—Vive Dieu!* (familiar) *on n'aura jamais rien vu dans ce genre de* (page 9, note[12]) *plus élégant* (or, *oh! ce sera ce qu'il y aura de plus élégant*—or, *galant—en son genre;* or, in a more emphatic and a not uncommon way, *oh! ce sera la plus belle chose du monde!*)

[7] *savez-vous.*

[8] *ce n'est pas cela;* or, *vous n'y êtes point.*

[9] *Cela ne se peut pas;* or, *Allons donc!* (familiar) or, again, *Pas possible!* or, literally, *Impossible!*

[10] *Demandez plutôt à.*

[11] 'wedding liveries,' *livrée de noce;* this expression signifies also, in villages, 'wedding favours, or ribbons.'—'bespoke,' *commandée,* in this sense.

[12] 'it,' *ce mariage.*

Lady Sneer. Why, I have heard something of this before.[1]

Mrs. Can. It can't be,—and I wonder any one should believe such a story of so prudent a lady as Miss Nicely.

Sir Ben. O Lud![2] ma'am, that's the very reason[3] 'twas believed at once. She has always been so cautious and so reserved, that every body was sure there was some reason for it at bottom.

Mrs. Can. Why, to be sure, a tale of scandal[4] is as fatal to the credit of a prudent lady of her stamp as a fever is generally to those of the strongest constitutions. But there is a sort of puny sickly reputation, that is always ailing, yet will outlive the robuster characters[5] of a hundred prudes.

Sir Ben. True,[6] madam, there are valetudinarians in[7] reputation as well as[8] constitution, who, being conscious of their weak part,[9] avoid the[10] least breath of air, and supply their want of stamina by care and circumspection.[11]

Mrs. Can. Well, but this may be all a mistake.[12] You know, Sir Benjamin, very trifling circumstances often give rise to the most injurious tales.

Crab. That they do, I'll be sworn, ma'am.[13] O Lud! Mr. Surface, pray is it true[14] that your uncle, Sir Oliver, is coming home?[15]

[1] *J'en avais déjà entendu quelque chose* (or, *En effet, j'en ai entendu parler*).

[2] *Oh! mon Dieu* (familiar, but much used). We might also say, *Eh mais.*

[3] *c'est justement pour cela;* or, *voilà justement pourquoi.*

[4] *Ce qu'il y a de certain, c'est qu'un propos médisant.*

[5] *Mais il est* (or, *il y a*) *des* (or, *de ces*) *réputations chétives et malingres* (or, simply, *maladives*) *qui sont toujours souffrantes, et qui cependant survivent* (see page 45, note [4]) *à la robuste renommée* (or, *et qui cependant vont bien plus loin que celles*).

[6] *C'est vrai.*

[7] *de.*

[8] Repeat *de*, here.

[9] *côté.*

[10] *jusqu'au* (lit., 'even to the').

[11] *et suppléent à force de soins et de précautions à la santé qui leur manque.* See page 56, note [9].

[12] *Oui, mais ce bruit peut n'avoir pas le moindre fondement.*

[13] *C'est vrai, madame, sur ma parole;* or, *C'est d'honneur vrai, madame.* This familiar expression, *d'honneur*, is elliptical for *foi d'homme d'honneur;* sometimes we suppress elliptically only the word *foi*, and say *d'homme d'honneur.*

[14] *est-il vrai, dites-moi.*

[15] *soit en route pour revenir en Angleterre?*—We use *soit* (subjunctive), and not *est* (indicative), because the first part of the propo-

Jos. Surf. Not that I know of, indeed, Sir.[1]

Crab. He has been in the East Indies a long time. You can scarcely remember him, I believe? Sad comfort, whenever he returns,[2] to hear how your brother has gone on![3]

Jos. Surf. Charles has been imprudent, Sir, to be sure; but I hope no busy people have already prejudiced[4] Sir Oliver against him. He may reform.

Sir Ben. To be sure he may:[5] for my part, I never believed him to be so utterly void of principle as people say; and, though he has lost all his friends, I am told nobody is better spoken of by the Jews.[6]

Crab. That's true, egad, nephew. If the Old Jewry was a ward,[7] I believe Charles would be an alderman:[8] no man

sition (*est-il vrai*) is interrogative, and a doubt is therefore implied as to the fact. See page 5, note [13], for a somewhat similar use of the subjunctive.

[1] *Non pas que je sache, monsieur.*

[2] *A son retour, ce sera fort triste pour lui.*

[3] *votre frère* (formally, we say, *monsieur votre frère*, as well as *madame votre mère*, &c. &c.) *s'est conduit* (see page 18, note [8]).

[4] *j'espère toutefois qu'aucun rapporteur officieux n'a encore prévenu* (or, *qu'il ne s'est point trouvé de méchant*—or, *de malveillant*—*empressé à prévenir*).

[5] *Il le peut, sans aucun doute.*

[6] *on m'assure que personne n'est en meilleure réputation* (or, *en meilleure odeur*) *auprès des* (or, *chez les*) *juifs;* or, *du moins ne parle-t-on de lui* (or, *n'en parle-t-on*)—see page 32, note [9]—*qu'avec honneur chez les juifs.* This construction, 'to be spoken of,' is not allowed in French. As to the pronoun *en*, it is more commonly used when speaking of animals and things than of persons: in the latter case we rather make use of *de lui, d'elle, d'eux, d'elles.* Voltaire has still more deviated from the rule, laid down by grammarians, on this subject, and used *en* for *de moi;* but this breach of grammar is so contrary to custom, that it should not be imitated.

[7] *un quartier*—(un des quartiers de la cité de Londres); or, better, *une section* (or *circonscription*) *municipale.*

[8] There are no aldermen in France: the nearest to them are the *conseillers municipaux*, and 'ward' corresponds to *arrondissement* in Paris; formerly we had the *quartiniers* (for towns), and the *échevins* (for *communes*). Some dictionaries (that unfortunately sell largely), bearing a late date, though they are only reprints of old ones with all their blunders and antiquated words, give us the latter obsolete words instead of the former, which are the only ones in current use now. Translate here simply by *serait alderman;* and remember that the indefinite article ('a' or 'an'), which is used in English (as here), is not used in French, before nouns which express the titles, professions, trade, country, or any other attribute of the substantive antecedent. We might however say here, more accurately, perhaps, *en serait l'alderman.*

more popular there, 'fore Gad! I hear[1] he pays as many annuities as the Irish[2] tontine; and that, whenever he is sick, they have[3] prayers for the recovery of his health in all the synagogues.

Sir Ben. Yet no man lives in greater splendour.[4] They tell me, when he entertains his friends he will sit down to dinner with[5] a dozen of his own securities;[6] have a score of tradesmen waiting[7] in the antechamber, and an officer[8] behind every guest's chair.

Jos. Surf. This may be entertainment to[9] you, gentlemen, but you pay very little regard to the feelings[10] of a brother.

Mar. [*Aside.*] Their malice is intolerable!—[*Aloud.*] Lady Sneerwell, I must wish you a good morning; I'm not very well.[11] [*Exit.*

Mrs. Can. O dear! she changes colour very much.[12]

Lady Sneer. Do, Mrs. Candour, follow her:[13] she may want your assistance.

Mrs. Can. That I will, with all my soul,[14] ma'am. Poor dear girl, who knows what her situation may be! [*Exit.*

Lady Sneer. 'Twas nothing but that she could not bear to hear Charles reflected on,[15] notwithstanding their difference.

[1] *j'ai entendu dire* (see page 1, note [8]).

[2] *d'Irlande.* [3] *on fait.*

[4] *Et cependant, personne ne mène un train de vie plus splendide.*

[5] *Jamais il ne donne à dîner, dit-on, sans avoir à sa table.*

[6] *de ses répondants.*

[7] *une vingtaine de créanciers* (in this sense—'creditors'); leave out 'have,' already used just above, in French, and also 'waiting,' which is not necessary to the sense.

[8] *officier de justice,* i. e., *huissier,* (and *recors*), in this sense—'bailiff' (and follower). [9] *pour.*

[10] *mais vous ménagez bien peu* (or, *mais vous avez bien peu d'égard pour*) *la sensibilité.*

[11] (*A part.*) *Je ne peux* (or *puis*) *plus y tenir* (or, *Je n'y puis plus tenir*); or, literally, *Leur méchanceté est intolérable!—*(*Haut.*) *Je vous demanderai la permission de vous quitter, milady* (it is considered more familiar than civil, in France, to address people by their name; and as to *bonjour* 'good morning'—or, *je vous souhaite le bonjour,* it is also familiar); *je ne me sens pas bien.*

[12] *O mon Dieu! avez-vous vu comme elle a changé de couleur?*

[13] 'do,' here, *je vous en prie,* and at the end of the sentence; or, better, *Veuillez la suivre, mistress* (English)—or *madame* (French) *Candeur.*

[14] Simply, *De tout mon cœur.*

[15] See above, note [6], page 76.

Sir Ben. The young lady's *penchant* is obvious.

Crab. But, Benjamin, you must not give up the pursuit for that: follow her, and put her into good humour. Repeat her some of your own verses. Come, I'll assist you.

Sir Ben. Mr. Surface, I did not mean to hurt you; but depend on't[1] your brother is utterly undone.[2]

Crab. O Lud, ay! undone as ever man was—can't raise[3] a guinea!

Sir Ben. And everything sold, I'm told, that was movable.[4]

Crab. I have seen one that was at his house.[5] Not a thing left[6] but some empty bottles that were overlooked,[7] and the family pictures, which I believe are framed in the wainscots.

Sir Ben. And I'm very sorry also to hear some bad stories against him.[8] [*Going.*[9]

Crab. Oh! he has done many mean things, that's certain.

Sir Ben. But, however, as he's[10] your brother—

[*Going.*

Crab. We'll tell you more another opportunity.[11]

[*Exeunt* CRABTREE *and* SIR BENJAMIN.

Lady Sneer. Ha! ha! 'tis very hard for them to leave a subject they have not quite run down.[12]

Jos. Surf. And I believe the abuse was no more acceptable to your ladyship than[13] Maria.

Lady Sneer. I doubt her affections are farther engaged

[1] See page 13, note [15].

[2] *est un homme perdu;* or, better, *est complètement ruiné.*

[3] *Hélas oui!* (or, *Parbleu!*) *perdu sans ressources* (or, *aussi ruiné qu'on peut l'être*). — *Il ne pourrait emprunter* (or, *trouver à emprunter*).

[4] *Et on prétend que tous ses effets mobiliers sont vendus.*

[5] *chez lui* (*chez* means 'at—in, or to—the dwelling of').

[6] *Il n'y reste absolument rien.*

[7] *auxquelles on n'a pas fait attention.* See page 9, note [6].

[8] *En outre, j'ai été fâché d'entendre tenir sur son compte des propos peu flatteurs;* or, *En outre, il court sur son compte certains* (or, *de certains*) *bruits qui me font beaucoup de peine.*

[9] *Il va pour sortir.*

[10] See above, page 72, note [13].

[11] *Nous vous conterons tout cela une autre fois.*

[12] *il est cruel pour eux* (or, *il leur en coûte*) *d'abandonner un sujet avant de l'avoir épuisé* (or, *coulé à fond*).

[13] *Et je crois que* (page 1, note [8]) *leurs propos médisants ont déplu à milady tout autant qu'à.*

than we imagine.[1] But the family are[2] to be here this evening, so you may as well dine where you are,[3] and we shall have an opportunity of observing farther:[4] in the meantime, I'll go and plot mischief, and you shall study sentiment.[5] [*Exeunt.*

BYRON TO THOS. MOORE.

[*A familiar Letter.*]

August 12, 1814.

I was *not* alone, nor will be while I can help it.[6] Newstead is not yet decided. Claughton is to make[7] a grand effort[8] by Saturday week to complete,[9]—if not, he must give up twenty-five thousand pounds and the estate, with expenses,[10] &c. &c. If I resume the Abbacy,[11] you shall have due notice, and a cell set apart for your reception,[12] with a pious welcome. Rogers I have not seen,[13] but Larry and Jacky came out a few days ago.[14] Of their effect I know nothing.[15]

[1] *Je crains bien qu'elle ne* (page 37, note [14]) *l'aime plus* (or, *qu'elle n'ait engagé ses affections plus avant*) *que nous ne* (page 30, note [11]) *l'imaginons.*

[2] See page 41, note [8]; and observe that 'I am,' 'thou art,' &c., followed by another verb in the infinitive, in the sense which it has here, is rendered into French by the verb *devoir.*

[3] *vous ferez donc tout aussi bien de dîner où vous êtes;* or, *dînez avec moi, puisque vous êtes tout porté.*

[4] *de plus près;* or, *avec plus d'attention.*

[5] *je vais comploter de nouvelles malices, et vous repasserez votre rôle sentimental.*

[6] *Je n'étais point* (p. 71, note [5]) *seul, et je ne le serai pas* (p. 15, note [2], and p. 31, note [1]) *tant que je pourrai faire autrement* (or, *et je ne le serai qu'autant que je ne pourrai*—p. 48, note [12]—*faire autrement*). — 'Newstead,' *L'affaire de N—.*

[7] See note [2].

[8] The student may translate here literally, or use the idiomatic and familiar expression *donner un* (*grand,* or *bon,* here—'grand,' in the text) *coup de collier,* which, however, always means, or implies, a *new* effort.

[9] *afin d'avoir terminé samedi* i. e., *terminé le contrat*—or, more exactly still, *la passation du contrat—d'acquisition,* 'completed the purchase').

[10] *sinon, il renonce à la propriété, et consent en outre à payer la somme de . . . &c., plus les frais.*

[11] *l'Abbatial.*

[12] *je vous en donnerai avis comme il convient; et je vous promets en même temps une cellule réservée pour vous.*

[13] As we have repeatedly seen before, this construction is not allowed in French.

[14] 'came out,' *ont paru; . . . .* 'ago,' see page 17, note [16].

[15] See above, note [12].—'their effect;' *l'effet qu'ils* (or, *que ces*

There is something very amusing in *your* being an Edinburgh Reviewer.[1] You know, I suppose, that Thurlow * is none of the placidest, and may possibly enact[2] some tragedy on being told that he is only a fool.[3] If, now,[4] Jeffrey were to be[5] slain on account of an article of yours,[6] there would be a fine conclusion.[7] For my part, as Mrs. Winifred Jenkins says,[8] 'he has done the handsome thing by me,'[9] particularly in his last number; so, he is the best of men[10] and the ablest of critics, and I won't

écrits) *auront produit* (or, *ont pu produire*). The future, or its compound (*auront produit*, here) is often used in French, instead of the present indicative, or its compound (*ont produit*), to imply a conjecture, instead of setting forth an affirmation, with regard to the existence of a fact; in the same way that the conditional (*auraient produit*—to take the same verb as an example) is used, also, for the indicative, to imply only a conditional belief. See page 147, note [12]. This is one of the many niceties of the French language which are extremely difficult to foreigners, and it is therefore well worth dwelling upon once for all. If we said here, *qu'ils ont produit*, we might affirm, perhaps, more than has actually taken place—more, at least, than is positively known or professed to be known. Let us now choose an example of the conditional so used:—"D'après *les avis que* nous recevons de Trieste, des troubles *auraient eu* (not *ont eu*) lieu," &c.; —that is, . . . 'have taken place' ('are said to have,' &c.), but this fact to be credited only so far as the intelligence (*les avis*) which has been received is itself worth belief. The latter kind of phrase is very frequently to be found in French newspapers, but is seldom understood as it ought to be, except by natives. See the LA FONTAINE, page 128, note [4], and page 131, line 19.

[1] *dans l'idée que vous êtes, vous, un des rédacteurs de la Revue d'Édimbourg.* See page 21, note [1], and page 37, note [14].

[2] *et il pourrait bien exécuter* (or, *jouer*). When we pass from affirmation to negation, and *vice versâ*, a pronoun is necessary before the second verb, although the noun or pronoun which is the subject of both verbs has been expressed before the first.

[3] *en s'entendant dire qu'il n'est qu'un imbécile* (or, *sot*); or, *en s'entendant* (or, *se voyant*) *traiter de pur imbécile.* See page 68, note [2].

[4] *Or, si.*

[5] *allait être.*

[6] Translate as if the English were 'one of your articles.' The construction in the text is not French: thus we say, *un de mes amis*, 'a friend of mine;' sometimes, also, familiarly, *un mien ami*, or, *cousin*, &c. See the LA FONTAINE, page 52, note [2].

[7] *dénoûment* (or, *dénouement*),—masc.; or, *catastrophe*,—fem.; in this sense.

[8] See page 3, note [2].

[9] *il en a bien usé* (or, *il a bien agi*) *avec moi.* [10] See p. 72, n. [13].

* A critique on Lord Thurlow's poems had recently appeared in the Edinburgh Review.

have him killed[1]—though I dare say many wish he were, for being so good-humoured.[2]

Before I left[3] Hastings I got in a passion with an ink-bottle, which I flung out of the window one night with a vengeance;[4]—and what then? Why,[5] next morning I was horrified by seeing that it had struck, and split upon,[6] the petticoat of Euterpe's graven[7] image in the garden, and grimed her as if it were on purpose.[8] Only think[9] of my distress,—and[10] the epigrams that might be engendered[11] on the Muse and her misadventure.[12]

I had an adventure almost as ridiculous, at some private theatricals near Cambridge—though of a different description—since I saw you last.[13] I quarrelled with a man in the dark for asking me[14] who I was (insolently enough to be sure),[15] and followed him into the green-room (a *stable*)[16] in a rage,[17] amongst a set[18] of people I never saw before.[19] He turned out to be a low comedian,[20] engaged to act with the amateurs, and to be a civil-spoken man enough,[21] when

[1] *et je ne veux pas qu'on le tue*;—'have one killed,' or, &c. is not a French construction.

[2] *contrairement, sans doute, à* (or, *au contraire, sans doute, de*) *bon nombre de gens, qui le voudraient bien* (or, *qui ne demanderaient pas mieux*), *vu l'excellence de son caractère* (ironically). [3] See p. 7, n. [7].

[4] *je me mis un soir en colère contre une bouteille d'encre, que je jetai* (or, *lançai*) *violemment par la fenêtre.*

[5] *Et puis? . . . . Voilà donc que* (or, simply, *Eh bien,*).

[6] *frappé* (or, *donné*) *en se brisant contre.*

[7] *sculptée.*

[8] *et barbouillé cette dernière comme à dessein.*

[9] *Jugez un peu*;—*un peu* corresponds also to 'just,' thus used in familiar conversation.

[10] See page 8, note [1].

[11] Use *on*, here—page 8, note [15]; 'to engender,' here, *produire.*

[12] See page 49, note [8]. Here, the two nouns being considered together—indeed being so closely connected together as they are—the repetition of the preposition, in French, as well as in English, would be a breach of the logical rules of language.

[13] *Depuis la dernière fois que je vous vis* (or, *Depuis que je ne vous ai vu*), *j'ai eu, à une comédie bourgeoise* (or, *comédie de société*—or *d'amateurs*), . . . &c., *quoique d'un autre genre.*

[14] *sur ce qu'il me demandait.* See page 55, note [8].

[15] *assurément*; or, *ma foi.*

[16] *écurie* (for horses, asses, and mules);—*étable* is for cattle.

[17] See page 3, note [18].

[18] *une réunion*; or, *un tas*—familiar.

[19] Use the pluperfect tense here.

[20] *Il se trouva être* (or, *Il se trouva*—impersonal—*que c'était*) *un cabotin.*

[21] *et se montra assez civil* (or, *poli*—*honnête*) *dans son parler*;—or, *Je reconnus bientôt que j'avais affaire à un cabotin, . . .* &c., *et à un*

he found out that nothing very pleasant was to be got[1] by rudeness. But you would have been amused with the[2] row, and the dialogue, and the dress—or rather the undress[3]—of the party,[4] where I had introduced myself in a devil of a hurry,[5] and the astonishment that ensued. I had gone out of the theatre, for coolness,[6] into the garden;—there I had tumbled over[7] some dogs, and, coming away from them[8] in very ill humour, encountered[9] the man in a worse,[10] which[11] produced all this confusion.

Well—and why don't you 'launch?' Now is your time.[12] The people[13] are tolerably tired with me, and not very much enamoured with Wordsworth, who has just spawned a quarto[14] of metaphysical blank verse,[15] which is nevertheless only a part of a poem.

Let me hear from and of you and[16] my godson. If a[17] daughter, the name will do[18] quite as well.

Ever, &c.[19]

homme au parler assez civil (or, *poli—honnête*).

[1] *du moment* (or, *dès*) *qu'il vit* (or, *s'aperçut*) *qu'il n'y avait pas grand' chose à gagner.*

[2] *Mais vous eussiez* (or, *auriez*) *bien ri, et du.—eussiez;* another form of the conditional of *avoir*, peculiar to that verb, as *je fusse*, &c., is to that of *être*. *J'eusse*, &c., is frequently used instead of *j'aurais*, &c. This form, which belongs exclusively to the two auxiliary verbs, is also elegantly made use of instead of the imperfect tense of the indicative, either with *si* ('if'), or in elliptical phrases wherein that conjunction is suppressed. See p. 24, note [1], and p. 29, note [11]. It may be added, that this form is only used together with a past participle, and never by itself, as a simple tense.

[3] *et de l'habillement—ou plutôt du déshabillé—.* [4] *compagnie.*

[5] *ahuri en diable comme je l'étais.*

[6] *pour prendre le frais;* or, *pour prendre l'air;* or, *pour respirer le frais.* Construct, in French, thus, 'I had gone from the theatre into the garden for coolness.'

[7] *j'étais tombé en me heurtant contre.*

[8] *et, en m'en* (see page 76, note [6]) *éloignant.* [9] See p. 31, n. [1].

[10] *de plus mauvaise humeur encore.*

[11] See page 8, note [6]. We might very well, however, and more elegantly, translate here, 'which produced,' simply by *d'où*.

[12] *Ah çà, mais pourquoi ne vous lancez-vous donc pas? C'est maintenant pour vous le bon moment.*

[13] *Le public.* See page 41, note [8].

[14] *lequel* (which is somewhat more pointed than *qui*) *vient d'engendrer un* (or, *d'accoucher d'un*) *in-quarto.* The verb *frayer*, which is the proper word for 'to spawn,' would not do here.

[15] Plural, in French.

[16] *Écrivez-moi pour me donner de vos nouvelles et de celles de.*

[17] See p. 29, n. [12]. [18] *ira.*

[19] *Croyez-moi bien toujours, &c.*

THE LAST MEETING[1] OF WAVERLEY AND FERGUS MAC-IVOR.

An officer now appeared, and intimated that the High Sheriff[2] and his attendants waited before the gates of the castle, to claim the bodies[3] of Fergus Mac-Ivor and Evan Maccombich: "I come,"[4] said Fergus. Accordingly, supporting Edward by the arm,[5] and followed by Evan Dhu and the priest, he moved down[6] the stairs of the tower, the soldiers bringing up the rear.[7] The court was occupied by a squadron of dragoons and[8] a battalion of infantry, drawn up in a hollow square.[9] Within their ranks was the sledge, or hurdle, on which the prisoners were to be drawn[10] to the place of execution, about a mile distant[11] from Carlisle. It was painted black[12] and drawn by[13] a white horse. At one end of the vehicle sat[14] the executioner, a horrid-looking fellow, as beseemed his trade,[15] with the broad axe in his hand;[16] at the other end, next

[1] *entrevue.*

[2] *grand shérif,*—to make this French as much as possible.

[3] *personnes.*

[4] *J'y vais.*

[5] *donnant le bras à Édouard.*

[6] *il descendit.*

[7] *puis des soldats qui fermaient la marche.* Construct so, in French:—'. . . by the arm, he moved down . . ., &c., followed by . . . ., and the soldiers,' &c.

[8] Here it is necessary to repeat the preposition, if we wish to establish in our expressions that connexion which exists in our ideas: here, 'battalion' and 'drawn up' are more closely connected together than 'squadron' and 'battalion' are with each other. If, on the contrary, 'squadron' and 'battalion' were considered together, and 'drawn up' related to both (instead of to the last only, as here), the preposition should not be repeated. This is a common rule in the logic of language, which is not generally observed in English; and this, together with many other such neglects, accounts for the great obscurity which pervades the works of even the best English writers.—See again page 8, note [1], and page 49, note [6].

[9] *formé en carré.*

[10] 'were to be;' see page 79, note [2].—'to draw,' here, *conduire.*

[11] *à environ un mille.*

[12] *en noir.*

[13] *attelé de.*

[14] 'vehicle,' *voiture;* see page 66, note [5].—'sat,' *était assis.*

[15] *homme hideux comme son emploi.*

[16] *et tenant sa hache à la main* (page 27, note [3]). The closest connexion of ideas (as recommended at page 8, note [18]) is not observed in the English construction of the above sentence; mend that construction in the French.

the horse,[1] was an empty seat for two persons. Through the deep and dark gothic archway, that opened on the drawbridge, were seen[2] on horseback the High Sheriff and his attendants, whom the etiquette betwixt the civil and military powers[3] did not permit[4] to come farther. "This is well *got up* for a closing scene,"[5] said Fergus, smiling disdainfully as he gazed around upon[6] the apparatus of terror. Evan Dhu exclaimed with some eagerness, after looking at the dragoons, "These are the very chields that galloped off at Gladsmuir, before we could kill a dozen of them. They look bold enough now, however."[7] The priest entreated him to be silent.

The sledge now approached, and Fergus, turning round, embraced Waverley, kissed him on each side of the face, and stepped nimbly into his place.[8] Evan sat down by[9] his side. The priest was to follow in a carriage belonging to his patron, the catholic gentleman at whose house[10] Flora resided. As Fergus waved his hand[11] to Edward, the ranks closed around[12] the sledge, and the whole procession began to move forward.[13] There was a momentary stop[14] at the gateway, while the governor of the castle and the High Sheriff went through[15] a short ceremony, the military officer there delivering over the persons of the criminals to[16] the civil power. "God save[17] King

[1] *sur le devant.*

[2] *A travers le sombre arceau gothique qui s'ouvrait sous le pont-levis, on apercevait.*

[3] *qui séparе le pouvoir civil et l'autorité militaire.*

[4] 'whom . . . permit;' *permettre* governs the dative, in French as well as in Latin.

[5] *Voilà qui est bien disposé* (or, *bien monté*) *pour une scène de dénoûment.*

[6] 'to gaze round upon;' simply, *regarder.*—'the;' *cet*, here.

[7] *Voilà ces braves dragons, s'écria vivement E— D—, qui galopaient si vite à G—, avant que nous en eussions tué seulement une douzaine; ils ont l'air assez vaillant aujourd'hui.*

[8] *F—, après avoir embrassé W— sur chaque joue, y monta d'un pas leste.*

[9] *à.*

[10] 'gentleman;' see p. 46, note 8.—'at whose house;' p. 78, n. 5.

[11] *Au moment où* (or, *que*) *F— faisait un signe de la main.*

[12] *les soldats entourèrent.*—'*faisait;*' '*entourèrent;*'—see again page 1, note 6, and page 55, note 8.

[13] *et le cortége se mit en marche.*

[14] *On fit halte quelques instants.*

[15] 'to go through,' in this sense, *accomplir.*

[16] *pour que l'officier militaire fît en cet endroit la remise des condamnés entre les mains de.*

[17] *Vive;*—'king,' &c., see page 4, note 1, page 18, note 11, &c.

George!" said the High Sheriff. When the formality concluded,[1] Fergus stood erect in[2] the sledge, and, with a firm and steady voice, replied, "God save King James!" These[3] were the last words[4] which Waverley heard him speak.[5]

The procession resumed its[6] march, and the sledge vanished from beneath the portal, under which it had stopped for an instant. The dead-march was then heard, and its melancholy sounds were mingled with those of a muffled peal, tolled from the neighbouring cathedral.[7] The sound[8] of the military music died away as[9] the procession moved on; the sullen clang of the bells was soon heard to sound alone.[10]—(WALTER SCOTT, *Waverley.*)

A FEW WORDS OF ADVICE TO YOUNG PEOPLE.

THE great[11] source of independence, the French express in a precept of three words,[12] "*Vivre de peu,*" which[13] I have always admired. "*To live upon little,*" is the great security[14] against slavery; and this precept extends to dress and other things besides food and drink. When Doctor[15] Johnson wrote his Dictionary, he put in the word pensioner thus;[16] "PENSIONER. *A slave of state.*" After this

[1] *fut terminée;* the verb *terminer* (or, *finir*) is always used in this sense: thus, 'to conclude a letter,' *terminer une lettre.*

[2] *se leva sur.*

[3] *Ce.*

[4] See page 28, note [3].

[5] *lui entendit prononcer;* or, *entendit prononcer à son ami.* Notice here, that the neuter verb *parler* (to speak) is never used actively in French, as it is in English.

[6] *se remit en.*

[7] *la marche de la mort se fit entendre, et à ses sons lugubres se mêlèrent les tintements sourds des cloches de la cathédrale, couvertes de crêpe.*

[8] *bruit.*

[9] *s'éloigna à mesure que.*

[10] *et bientôt on n'entendit plus que le son mélancolique des cloches.*

[11] *principale.*

[12] *se résume dans ces trois mots* (p. 28, n. [3]) *du précepte français.*

[13] *précepte que.* The repetition of the word *précepte* is here necessary, according to the rule given page 10, note [3]. See, besides, page 27, note [8].

[14] *garantie* (or, *sauvegarde—protection*) *par excellence.*

[15] See page 4, note [1].

[16] *il y expliqua ainsi, . . .* &c.

he himself became[1] a *pensioner!* And thus, agreeably to his own definition, he lived and died "*a slave of state!*" What must this man of great genius and of great industry too, have felt at receiving[2] this pension! Could he be so callous as[3] not to feel a pang upon[4] seeing his own name placed before his own degrading definition? And, what could induce him to submit to this? His wants, his artificial wants, his habit of indulging in[5] the pleasures of the table; his disregard of the precept, "*Vivre de peu.*" This[6] was the cause; and, be it observed, that[7] indulgences of this sort,[8] while they tend to make[9] men poor and expose them to commit mean acts, tend also to enfeeble the body, and, more especially, to cloud and to weaken the mind.

* * * * *

In your *manners* be neither boorish nor blunt, but even these[10] are preferable to simpering and crawling.[11] I wish[12] every English youth could see those of the United States of America, always *civil*, never *servile*. Be *obedient*, where obedience is due; for, it is no act of meanness, and no indication of want of spirit,[13] to yield implicit and ready

[1] 'After this,' *Mais par la suite.* —This construction, 'he himself,' is not allowed in French; translate as if the English were, 'he became himself.'—'a pensioner;' see page 76, note [8].

[2] *éprouver* (or, *ressentir*,—which verb is more expressive than *sentir*) *à recevoir.*—See p. 175, n. [10].

[3] 'so . . . as,' when they thus come before a verb, are rendered into French by *assez . . . pour.* See page 1, note [15]; yet, *si . . . que* is better after a verb conjugated with a negative, as *Je ne suis pas si fou que de le croire,* 'I am not so mad as to believe it.'

[4] *un saisissement en.*

[5] *de s'abandonner* (or, *s'adonner* —*se livrer*—*se laisser aller*) *à.*

[6] *Telle en;*—'en,' 'of it.'

[7] *et faisons-le observer;* leave out 'that' in the translation.

[8] *l'habitude de suivre les* (or, *de céder*—*de ne pas résister*—*de se laisser entraîner,* or *aller,*—&c., as above — *aux*) *penchants de cette nature.*

[9] 'they,' *elle*—('*l'habitude*')—the verb in the singular.—'to make;' in this sense, see page 35, note [7].

[10] *ces défauts.*

[11] *à ceux de toujours avoir sur les lèvres un niais sourire de commande* (or, *de sourire avec afféterie à tout bout de champ*—*à chaque bout de champ;* familiar—or, *à tout propos*) *et d'être toujours à ramper;* or, simply, *à l'afféterie* (or, better, *aux minauderies*) *et aux courbettes.* The latter word is familiar.

[12] *Je voudrais* (conditional) *que;* —followed by the imperfect subjunctive (of *pouvoir*, here): same rule as, though different case from, note [9] of page 22.

[13] *cœur*—*caractère*—*fierté;* in this sense.

obedience to [1] those who have a right [2] to demand it at your hands.[3] In this respect England has been, and, I hope, always will be, an [4] example to the whole world.[5] To this habit of willing [6] and prompt obedience in apprentices, in servants, in all inferiors in station,[7] she owes, in a great measure,[8] her multitudes of matchless merchants, tradesmen, and workmen of every description, and also the achievements [9] of her armies and navies. It is [10] no disgrace, but the contrary,[11] to obey, cheerfully, lawful and just commands.[12] None are so saucy and disobedient as slaves;[13] and, when you come [14] to read history, you will find that in proportion as nations have been *free* has been their reverence for the laws.[15] But there is a wide difference between lawful and cheerful obedience, and that servility which represents people [16] as laying petitions "at the *king's feet*," which makes us imagine that we behold [17] the supplicants actually crawling upon their bellies.[18] There is something so abject in this expression; there is

[1] *de* (or *que de*—'*que*,' together with '*de*,' in such a case as this, is more forcible and graceful than '*de*' only, which is grammatical enough) *montrer une soumission implicite et prompte envers.*

[2] *le droit;* or, merely, *droit:* 'right' being used here in a definite sense, we cannot use, in French, the indefinite, but must use the definite, article—if we use any at all; see for a similar case, page 31, note [3].

[3] Simply, *de l'exiger de vous.*

[4] 'been' . . . . , 'will be' . . . , 'an;' *servi* . . . . *servira* . . . , *de.*

[5] *monde entier;—tout le monde* is more commonly used in the sense of 'every body.'

[6] *spontanée.* Construct, in French, as if the English were, 'It is to this habit: . . . &c., that she owes,' &c.

[7] *tous les inférieurs envers leurs supérieurs.*

[8] *en grande partie.* See page 34, note [7].

[9] In this sense, *exploits—hauts faits—faits* (or, *beaux faits*) *d'armes.* See p. 25, n. [17].

[10] *Il n'y a.*

[11] 'but,' &c.; *bien* (or, *tout*) *au contraire.*

[12] The verb *obéir* governs the dative (prep. *à* here).

[13] *Les esclaves sont, de tous les hommes, les plus* . . . &c., *et les plus* . . . &c.

[14] See page 52, note [2]; and use *à* before the next verb, here.

[15] *que le respect des lois chez les peuples a été grand à proportion qu'ils ont été libres;* or, *que plus les nations ont été libres, plus leur respect pour les lois a été grand* (see page 90, note [3]); or, more quaintly, and not so common, *plus libres ont été* . . . &c., *plus grand a été* . . . &c. We might also say, *que le respect des lois chez les peuples a été en proportion de la liberté de ceux-ci.*

[16] *les gens;—peuple* only means 'people' in the sense of a 'nation' (*populus*, in Latin).

[17] A full stop, after 'king's feet.' *On s'imagine voir.*

[18] *positivement se traîner sur le ventre;* or, simply, *positivement à plat ventre* (or, *ventre à terre*).

such horrible self-abasement in it,[1] that I do hope,[2] that every youth, who shall read this, will hold in detestation[3] the reptiles who make use of it. In all other countries, the lowest individual can put[4] a petition into the *hands* of the chief magistrate, be he[5] king or emperor: let us hope, that the time will yet come when[6] Englishmen will be able to do the same.[7] In the meantime[8] I beg you to despise these worse[9] than pagan parasites.

* * * * * *

Perseverance is a prime quality in every pursuit. Yours is, too, the time of life to acquire[10] this inestimable habit. Men fail much oftener from want[11] of perseverance than from want of talent and of good disposition: as[12] the race was not to the hare but to the tortoise; so the meed of success in study is not to[13] him[14] who is in haste,[15] but to him who proceeds with a steady and even[16] step. It is

[1] 'self-abasement,' *abaissement* (or, *humiliation*) *volontaire*. Change the construction here.

[2] *j'espère bien*;—see page 40, note [6]. We have more ways than one, however, according to the case, of rendering the emphasis of 'do,' thus used in English; with an imperative we should use *donc*, or *je vous prie* (or, *en prie*): ex., *goûtez donc de ce pâté* (do taste this pie); &c. See page 77, note [13].

[3] *n'auront que de l'exécration pour*;—*détestation* is hardly used in French, except as a religious term.

[4] *remettre*. [5] *qu'il soit*.

[6] *espérons donc qu'un temps viendra néanmoins, où* (or, *que*—see p. 18, n. [13]). [7] *en faire autant*.

[8] *En attendant*; or, *Jusque-là*.

[9] *de faire moins de cas encore de ces êtres-là* (*être* is often so used, in French, as a term of contempt, and, sometimes also, as an expression of anger). We might also translate by, *de mettre ces êtres-là au-dessous de*; leaving out 'than.'

[10] *Aussi bien est-ce à votre âge que s'acquiert*. See page 8, note [15], and page 3, note [3]. *Aussi bien*, thus used, without *que*, serves to account in several ways for a preceding proposition. It corresponds, according to the case, to 'as,' 'for indeed,' 'the more so as,' 'after all,' 'besides,' 'too,' as used here in the text, &c. It here accounts, though somewhat indirectly, for 'perseverance' being thus particularly recommended to young people. It may also be observed that this expression often takes elegantly after it the interrogative form, as well as those mentioned page 32, note [9].

[11] Simply, *faute* (or, *par manque*).

[12] 'as,' *de même que*; . . . 'so,' *de même*, or, *ainsi*.—'the race was not to,' *le prix de la course fut remporté, non par*.

[13] *revient, non à*.

[14] 'him,' here, *celui*. When the personal pronouns 'he,' 'she,' &c., are the antecedents of a relative pronoun, they are expressed, not by *il, elle*, &c., but by *celui, celle*, &c. [15] *se presse*.

[16] *ferme* (or, *sûr*) *et égal* (or, *uniforme—régulier*).

not to a want[1] of taste or of desire or of disposition to learn[2] that we have to[3] ascribe the rareness of good scholars, so much as to the want of patient perseverance.[4]

WILLIAM COBBETT.

POPE TO WYCHERLEY.

WHEN I write to you, I foresee a long letter, and ought[5] to beg your patience beforehand; for if it prove[6] the longest, it will be of course the worst[7] I have troubled you with.[8] Yet to express my gratitude at large for your obliging letter is not more my duty than my interest;[9] as some people will[10] abundantly thank you[11] for one piece of

[1] *manque;* or, *défaut.*

[2] *du désir d'apprendre ou de dispositions.* The definite article is here used before *désir,* because this noun is taken in a particular definite sense. Observe, besides, that, were the word-for-word translation of this English phrase strictly good French, yet it would require some change in the construction—supposing this could be managed instead of having to use another turn altogether,—as *désir* requires the preposition *de* after it, and *disposition* the preposition *à.* This case is connected with the one commented upon at page 12, note [10]; and the rule given there is applicable to substantives, and also to adjectives, as well as to verbs.

[3] *qu'il nous faut.*

[4] 'patient perseverance;' see page 26, note [2].—Construct this sentence so, in French (page 3, note [18]):—'It is not so much to a want of taste . . &c., as to the want of . . . &c., that we have . . . scholars.'—On this subject, the French have two proverbs which run thus, "La trop grande hâte est cause du retardement," and, "Qui trop se hâte reste en chemin (or, en beau chemin se fourvoie)." See also the one mentioned, p. 6, note[15], and in the LA FONTAINE, page 93, note [8].

[5] See page 31, note [1].

[6] *car si cette lettre-ci* (or, *la présente lettre*—or, substantively, *la présente*) *se trouve être.*

[7] 'the worst,'—'letter' understood; see page 72, note [13].

[8] See page 1, note[12].—'to trouble,' here, *importuner.* See, besides, page 13, note[12]: but we may use here the compound of the future, as well.

[9] *Toutefois, il n'est pas moins de mon intérêt que de mon devoir de vous exprimer au long* (or, *tout au long*) *ma reconnaissance de votre lettre obligeante* (or, *de votre bonne lettre*).

[10] 'some people,' *certaines gens;* see page 87, note [16]. The substantive *gens* requires adjectives, &c., preceding it to be feminine, and those following masculine. This rule has somewhat complicated exceptions. See p. 268, n. [8]; also the LA FONTAINE, p. 52, n. [6], and p. 133, n. [8].—'will;' see p. 45, n [4].

[11] *nous,* here, will not be ambiguous; *vous* would be so.—'to thank abundantly,' *remercier tant et plus;* or, *faire mille remercîments.*

kindness,[1] to put you in mind of[2] bestowing another. The more favourable you are to me, the more distinctly I see my faults.[3] Spots and blemishes, you know, are never so plainly discovered as in the brightest sunshine.[4] Thus I am fortified by those [5] commendations which were designed to encourage me: for praise to a young wit is like [6] rain to a tender flower; if it be moderately bestowed, it cheers and revives;[7] but if too lavishly,[8] overcharges [9] and depresses him. Most men in years, as they are general discouragers of youth,[10] are like old trees, that, being past bearing themselves,[11] will suffer no young plants to flourish beneath them,[12] but, as if it were not enough to have outdone all your coevals in wit,[13] you will excel them in good-nature too. As for my green essays,[14] if you find any pleasure in them,[15] it must be such as a man [16] naturally takes in observing the first shoots and [17] buddings of a tree which he has raised himself; and it is impossible they should be

[1] 'for,' *de*, here, as at note [9] of the preceding page.—'a piece of kindness;' simply, *une bonté* (or, *une faveur*), just as we say *une imprudence* (an act of imprudence), &c. &c.

[2] *pour nous faire songer à*,

[3] No article is used, in French, with *plus*, or, *moins*, repeated. Besides, in such a case, the following is the order usually observed in the words:—1st *plus*, or *moins*; 2nd, the nominative of the verb; 3rd, the verb; 4th, the regimen of the verb (whether an adjective or a substantive); the rest as in English (see p. 49, note [5], and p. 87, note [15]). Bear in mind, too, that 'to me' must, according to another rule, precede the verb, in French; and, as to the proper place of the adverb, when any, as here, see page 19, note [5].—'my faults;' *par où je pèche*, so as to avoid a repetition, for there is only one word, in French, for 'fault' and 'blemish,' in this sense.

[4] *en plein soleil.*

[5] *les mêmes.*

[6] *est à un jeune écrivain de talent* (or, *un jeune auteur qui promet*—or, *un bel-esprit en herbe*—or, simply, *un jeune homme d'intelligence*) *ce qu'est.* The word *bel-esprit*, however, is now generally taken in a bad sense.

[7] A personal pronoun, governed by several verbs, must not only be placed before the first, in French, but be repeated before each of them.

[8] See page 29, note [12].

[9] See page 23, note [6].

[10] *La plupart des hommes d'âge* (or, *des gens âgés*), *décourageant* (or, *rebutant*) *la jeunesse, comme ils le font généralement.*

[11] *ayant eux-mêmes cessé de porter des fruits;* or, *ne portant plus de fruits eux-mêmes;* or, simply, *étant eux-mêmes hors d'âge de porter.*

[12] See p. 24, n. [5].

[13] See p. 22, n. [1], and p. 3, n. [18].

[14] *premiers essais*; or, *essais de novice.*

[15] 'in them;' y, here, before the verb.

[16] *ce* (see p. 72, note [13]) *doit être un plaisir du genre de celui qu'on.*

[17] Repeat the article and numeral.

esteemed any otherwise [1] than as we value fruits for being early, which [2] nevertheless are the most insipid, and the worst of the year. In a word, I hate compliment, which is, at best,[3] but the smoke of friendship. I neither write nor converse with you to gain your praise, but your affection. Be so much my friend as [4] to appear my enemy, and to tell me my faults, if not as [5] a young man, at least as an inexperienced writer.

THE DEATH OF BAYARD. (A.D. 1524.)

AT the beginning of the charge, Bonnivet, while exerting himself with much [6] valour, was wounded so dangerously, as obliged him to quit the field;[7] and the conduct of the rear was committed to the Chevalier Bayard, who, though so much a stranger to the arts of a court [8] that he never rose to the chief command, was always called, in times of real danger, to the posts of greatest difficulty and importance. He put himself at the head of the men at arms,[9] and animating them by his presence and example to sustain the whole shock of the enemy's troops,[10] he gained time for the rest of his countrymen to make good their retreat.[11] But in this service [12] he received a wound which he immediately perceived to be mortal,[13] and being unable

[1] Simply, *autrement.*

[2] *à cause de leur précocité, des fruits qui;* see p. 10, note [3].—'nevertheless,' &c.; see p. 34, n.[14].

[3] *tout au plus.*

[4] 'so much' . . . 'as,' *assez . . . pour,*—the same turn as the one mentioned at page 86, note [3].

[5] *voyant en moi sinon.*

[6] *qui se comporta avec la plus grande.*

[7] *champ de bataille.* See page 24, note [3], and leave out 'and.'

[8] 'so much . . . &c.;' simply, *si peu courtisan.*

[9] *gendarmes,* or, *hommes d'armes.*

[10] Simply, *des ennemis.*

[11] *pour couvrir la retraite du reste de l'armée.*

[12] *cette action.*

[13] 'perceived,' *sentit.*—See page 7, note [2].—The student is particularly cautioned against using a construction which he will occasionally find even in good authors, but which is contrary to the logical principles of language, and to the established rules of general grammar. (See, among others, Messrs. Noël and Chapsal's Grammar, rule 428.) We find in Fénelon's *Télémaque:*— . . "l'étranger que le roi faisait chercher, et *qu'*on disait *qui* était venu avec Narbal" (page 54, edition Bell and Daldy, with notes by C.-J. Delille). Fénelon should have said, ... qu'on disait *être venu.*

to continue any longer on horseback,[1] he ordered one of his attendants to place him under [2] a tree, with his [3] face towards the enemy; then fixing his eyes on the guard of his sword, which he held up instead of a cross,[4] he addressed his prayers to God, and in this posture, which became his character both as a soldier and as a Christian,[5] he calmly waited the approach of death.[6] Bourbon, who led the foremost [7] of the enemy's troops,[8] found him in this situation, and expressed regret and pity at the sight.[9] "Pity not me," cried the high-spirited [10] chevalier, "I die as a man of honour ought,[11] in the discharge of [12] my duty: they indeed are objects of pity, who fight against their king, their country, and their oath."[13] The Marquis de Pescara, passing soon after, manifested his admiration of Bayard's virtues, as well as his sorrow for his fate, with the generosity of a gallant enemy; and finding that he could not be removed with safety from that spot, ordered a tent to be pitched [14] there, and appointed proper persons to

[1] *et n'ayant plus la force de se soutenir sur son cheval.*

[2] *de l'appuyer contre.*—'attendants;' simply, *gens*, here.

[3] Leave out 'with;' and see page 27, note [3].

[4] *qu'il tint élevée* (or, *qu'il tint en l'air*) *en guise de crucifix.*

[5] See page 21, note [2].

[6] Simply, *la mort.*

[7] *la tête.*

[8] *troupes ennemies* (adjective).

[9] *le trouvant . . . , lui témoigna;* leave out 'at the sight:' 'situation,' just above, is enough for the sense, after our change of construction.

[10] *ce brave.*

[11] Either leave out 'ought,' in the translation, or supply the ellipsis, viz. 'ought to do;' and see, then, page 5, note [14], and page 3, note [3]. Use the pres. ind. of *devoir.*

[12] *en faisant.*

[13] When in an English sentence the pronouns 'he,' 'she,' 'it,' or 'they,' are separated from the relative pronouns, 'who,' or 'which,' they must be joined in French, and the second part of the sentence is expressed the first. Construct, therefore, here, 'they who fight against . . . , are indeed objects of pity,'—*ceux qui* (page 88, note [14]) . . . &c., *sont* . . . &c. Yet, these pronouns can be separated, as in English, by adding the particle *là* to *celui, celle,* &c. We might therefore also say, with the English construction, *ceux-là sont* . . . . &c., *qui* . . . , &c. But, after all, the translation here will gain in elegance by our saying, simply, *il faut plaindre ceux qui.* Observe, however, that sometimes we use *il, elle,* &c., together with *celui, celle,* &c., for the sake of emphasis, and with the following construction:—"Il est homme de lettres aussi, celui que le feu de son imagination porte sans cesse vers des sujets nouveaux." — SAINTE-BEUVE. — 'country,' that is, here, 'native country,' *patrie.*

[14] 'to pitch,' *dresser.* See page 9, note [14].

attend[1] him. He died notwithstanding their care, as his ancestors for several generations had done, in[2] the field of battle. Pescara ordered his body to be embalmed, and sent[3] to his relations; and such was the respect paid to[4] military merit in that age,[5] that the Duke of Savoy commanded it to be received with royal honours[6] in all the cities of his dominions; in Dauphiny, Bayard's[7] native country, the people of all ranks came out in a solemn procession to meet it.[8]—(ROBERTSON, *History of Charles V.*)

ON ANGER.

As[9] the whirlwind in its fury teareth up trees, and deformeth the face of[10] nature, or as an earthquake in its convulsions overturneth whole cities, so the rage of an angry man throws[11] mischief around him. Danger and destruction wait on his hand.[12]

But consider, and forget not thine own weakness, so that thou pardon[13] the failings of others.

Indulge not thyself in the passion of anger;[14] it is whetting a sword[15] to wound thine own breast, or murder[16] thy friend.

[1] *et y laissa des personnes chargées de prendre soin de.*

[2] *comme étaient morts ses ancêtres* (see page 3, note [3], and page 66, note [12]) *depuis plusieurs générations, sur.*—The repetition of the verb *mourir*, here, is more forcible than would be the translation of the English 'had done;' yet, in other cases, the repetition of the verb is inelegant. See page 64, note [6].

[3] *et l'envoya.*

[4] *qu'on avait pour.*

[5] See page 3, note [18].

[6] *qu'on rendît au corps de Bayard les honneurs qu'on rend aux rois.*

[7] *de ce héros.*

[8] See page 24, note [10].—'solemn,' *grande.*—'it,' *son corps.* We also use, in this sense, *les restes*, or *la dépouille mortelle*, or, simply, *la dépouille* or *les dépouilles* (d'une personne).

[9] See page 88, note [19].

[10] *dépare.*

[11] *répand.*

[12] *l'accompagnent* (or, *le suivent*) *partout;* or, *Sa main porte partout . . . ,* &c.

[13] *afin de pardonner* (page 7, note [7]).

[14] Simply, *la colère.*

[15] *un fer;* from the Latin *ferrum: fer* means any murderous weapon, *épée* (sword), one of a particular kind only.

[16] See page 49, note [8]; and consider this case well.

If thou bearest slight provocations with patience, it shall be imputed unto thee for[1] wisdom; and, if thou wipest them from thy remembrance, thy heart shall not reproach thee.[2]

Seest thou not that the angry man loseth his understanding?[3] Whilst thou art yet in thy senses,[4] let the wrath of another be a lesson to thyself.[5]

Do nothing in a passion:[6] why wilt thou put to[7] sea in the violence of a storm?

If it be difficult to rule thine anger, it is wise to prevent it; avoid therefore all occasions of falling into wrath,[8] or guard thyself against them whenever they occur.

A fool[9] is provoked with insolent speeches, but a wise man laugheth them to scorn.[10]

Harbour not revenge in thy breast: it will torment thy heart, and discolour its best inclinations.[11]

Be always more ready to forgive than to return an injury; he that watches for an opportunity of revenge, lieth in wait against himself,[12] and draweth down mischief on his own head.

A mild answer to[13] an angry man, like water cast upon the fire, abateth his heat;[14] and from an enemy[15] he shall become thy friend.

Consider how few things are worthy of anger, and thou wilt wonder that any but fools should be wroth.[16]

[1] *à*; without any article.

[2] *ne te fera point de reproches.* The verb *reprocher* is never used absolutely, as 'to reproach' is in English. We say, *reprocher quelque chose à quelqu'un* (to reproach one with a thing); but, in an absolute sense, *faire* (or, *adresser*) *des reproches à quelqu'un* (to reproach, or upbraid, one).

[3] *la raison* (page 27, note [3]).

[4] *tu conserves encore ta tienne*; or, *tu es encore dans ton bon sens.*

[5] 'to be a lesson to,' *servir de leçon à.*—'wrath,' *emportement.*

[6] *un accès de colère.*

[7] *pourquoi mettre en.*

[8] Simply, *d'emportement.*

[9] *L'insensé.* See p. 80, n. [3].

[10] *les méprise et s'en moque.*

[11] *Que ton cœur ne nourrisse point la vengeance: elle ne peut que le tourmenter et en fausser* (to bend, warp, pervert,—or, better, *altérer*, to spoil, impair, mar) *les plus nobles* (or, *les plus heureux*) *penchants.*—'To *discolour* inclinations,' is sheer nonsense.

[12] *se tend* (or, *se dresse*) *des embûches à lui-même* (page 38, note [13], and page 37, note [3]).

[13] *faite à*; thus supplying the ellipsis.

[14] *calme son ardeur.* The word *ardeur* means 'heat,' as well as 'ardour;' thus, *l'ardeur du feu*, 'the heat of the fire.'

[15] *et, d'ennemi qu'il était.*

[16] *que tout autre qu'un fou puisse*

In folly or weakness it always beginneth :[1] but remember and be well assured it seldom concludeth without repentance.[2]

On the heels of Folly treadeth Shame ; at the back of[3] Anger standeth Remorse.—(DODSLEY, *Economy of Human Life.*)

THE CATARACT OF NIAGARA, IN CANADA,[4] NORTH AMERICA.

THIS amazing fall of water is made by the river Saint-Lawrence, in its passage from lake Erie into lake Ontario.[5] The Saint-Lawrence is one of the largest rivers[6] in the world; and yet the whole of its waters is discharged in this place, by a fall of a hundred and fifty feet perpendicular.[7] It is not easy to bring the imagination to correspond to[8] the greatness of the scene. A river extremely deep and rapid, and that serves to draw[9] the waters of almost all North America[10] into the Atlantic Ocean, is here poured precipitately down a ledge[11] of rocks, that rises, like a wall, across the whole bed of its stream.[12] The

s'y livrer (or, *s'y abandonner—s'y laisser aller*—page 86, note [5]).

[1] *Elle a toujours son origine dans . . . .*, &c. See page 49, note [8], and page 30, note [19].

[2] *rarement par autre chose que par le repentir.*—'concludes;' see page 85, note [1].

[3] Simply, *derrière.*

[4] *du Niagara, au Canada.*—*au* (not *en*) *Canada.* The article is always used before the names of certain minor or distant countries, such as *le Canada, le Brésil, le Pérou, le Bengale, le Japon, les Indes, la Jamaïque, la Guadeloupe*, &c.; with these, besides, *à* (with the article) is used instead of *en*, 'in,' (without the article),—see page 16, note [10].

[5] *le lac*, in both instances.—'made;' we use the verb *former*, in this sense.

[6] *un des plus grands fleuves.*—'in;' see page 32, note [6].

[7] *en tombant perpendiculairement de cent cinquante pieds* (pieds anglais) *de haut;* or, *par une chute perpendiculaire de cent cinquante pieds.*

[8] *de mettre son imagination en rapport avec.*

[9] *porter ;* or, *faire écouler.*

[10] This is a monstrous geographical blunder.

[11] *se précipite ici le long d'une chaîne—ligne—rangée.*

[12] *dans toute la largeur de son lit.*—'bed of its stream.' We say *le lit d'un fleuve*, or *d'une rivière* (of a river), in this sense; but *le lit d'un courant* is a naval term, which means the *direction* of a stream, as *le lit du vent* means the direction of the wind.

river, a little above, is near three quarters of a mile broad;[1] and the rocks, where it grows narrower, are four hundred yards over.[2] Their direction is not straight across, but hollowing inwards like a[3] horse-shoe; so that the cataract, which bends to the shape of the obstacle,[4] rounding inwards, presents a kind of theatre[5] the most tremendous in nature. Just in the middle of this circular wall of waters,[6] a little island, that has braved the fury of the current, presents one of its points, and divides the stream at top[7] into two parts; but they unite again long before they reach the bottom. The noise of the fall is heard at the distance of several leagues; and the fury of the waters, at the termination[8] of their fall, is inconceivable. The dashing[9] produces a mist that rises to the very clouds, and which forms a most beautiful rainbow,[10] when the sun shines. It will readily be supposed[11] that such a cataract entirely destroys the navigation of the stream;[12] and yet some Indians, in their canoes, as it is said, have ventured down it with safety.[13]—GOLDSMITH.

[1] *a près de trois quarts de mille de large* (or, *de largeur*). Notice this use of *avoir*, whereas the English use 'to be;' and, also, that of the preposition *de*, here, before the adjective, or the noun of dimension.

[2] *environ deux cents toises en* (or, *de*) *largeur—de large.* The *toise* (six feet, or about) is out of use: the current French measure is now the *mètre* and its decimal multiples and sub-multiples. The *mètre* is very nearly three French feet and one inch: the English 'yard' is *mètre* 0,914. There was no old French measure corresponding to the 'yard.' Some dictionaries and French exercise books translate it by *verge;* a greater mistake could hardly be made: the *verge* corresponded to the 'rood.'

[3] *Ils ne traversent pas le fil de l'eau en droite ligne* (or, *en ligne directe—directement*), *mais s'échancrent* (or, *forment une courbe*, or *un demi-cercle—creusent*) *en dedans* (or, *vers l'amont*) *en.*

[4] *qui cède à l'obstacle et en prend la forme;* or, *forcée qu'elle est de prendre la forme de l'obstacle;* or, literally, *qui se plie à la forme . . .*, &c.

[5] *un des spectacles.*

[6] *mur d'eau circulaire.*

[7] *et le divise* (or, *et le partage—et le coupe*) *par le haut.*

[8] *terme* (masc.).

[9] *brisement.*

[10] *un arc-en-ciel des plus beaux* (*—on ne peut plus beau—*too familiar here).

[11] *On pense bien.*

[12] *fleuve.*

[13] *se sont, à ce qu'on dit, hasardés à la descendre dans leurs canots, et y ont réussi sans accident;* or, *l'ont descendue* (page 32, note [13]), *dit-on, dans leurs canots, à tout hasard* (or, *malgré le danger*), *et sans accident.*—This is not only untrue, but materially impossible.

BRUTUS ON THE DEATH OF CÆSAR.

ROMANS, countrymen, and lovers![1] hear me for[2] my cause; and be silent that you may hear. Believe me for mine honour, and have respect for[3] mine honour, that you may believe.[4] Censure me in your wisdom, and awake your senses, that you may the better[5] judge. If there be any in this assembly, any dear friend of Cæsar's, to him I say[6] that Brutus's love[7] to Cæsar was no less than his. If then that friend demand why Brutus rose against Cæsar, this is[8] my answer: not that[9] I loved Cæsar less, but that I loved Rome more.[10] Had you rather Cæsar were living,[11] and die all slaves, than that Cæsar were dead, to live[12] all freemen? As Cæsar loved me, I weep for him; as he was fortunate, I rejoice at it; as he was valiant, I honour him; but as he was ambitious, I slew him.[13] There are tears for his love,[14] joy for his fortune, honour for his valour, and death for his ambition. Who's here so base, that would[15] be a bondman? If any,[16] speak; for him have I offended.[17] Who's here so rude,[18] that would not be a Roman? If any, speak; for him have I offended. Who's here so vile, that will not love his country? If any, speak; for him have I offended. I pause for[19] a reply. None? Then none have I offended;[20] I have done no more to Cæsar than

[1] *amis*, in this case.
[2] *dans.*
[3] *ayez foi en.*
[4] *croire à mes paroles.*
[5] *et prêtez-moi votre attention, afin d'être mieux en état de.*
[6] *je lui dirai.*
[7] *affection.*—'to,' here, *pour.*
[8] *voici.* This word, in a narration, or an exposition of facts, always relates to what follows, and *voilà* to what precedes. See page 20, note [5], and p. 15, n. [5].
[9] *ce n'est pas que;* with the subjunctive.
[10] Leave out 'that,' here, and use the indicative.—See, besides, page 9, note [8].
[11] *Aimeriez-vous mieux voir César vivant.*
[12] *et de vivre.*—'to live' is here put for 'and live.'
[13] Use here the indefinite preterite (I have slain him).
[14] *amitié.*
[15] *Quel est ici l'homme assez lâche pour consentir à.*—'a bondman;' see page 76, note [8].
[16] *S'il en est un* (see page 29, note [12]).—'speak,' *qu'il parle* (lit. 'let him speak,'—imperat. mood).
[17] *c'est lui que j'ai offensé;* leaving out 'for.'
[18] *stupide.*
[19] *J'attends.*
[20] Invert, putting 'none' last.

you should do to Brutus. The question[1] of his death is enrolled in the Capitol; his glory not extenuated wherein he was worthy; nor his offences enforced for which he suffered death.[2]

Here comes[3] his body, mourned by Mark Antony, who, though he had no hand in his death, shall receive the benefit of his dying,[4] a place in the Commonwealth; as which of you shall not?[5] With this I depart, that as I slew[6] my best lover for the good of Rome,[7] I have the same dagger for myself when it shall please my country to need my death.[8]—(SHAKSPEARE, *Julius Cæsar.*)

SCENE BETWEEN THE JEWS SHYLOCK AND TUBAL.

Shylock. How now,[9] Tubal? What news from Genoa? Hast thou heard of my daughter?

Tubal. I often came where I did hear of her, but cannot[10] find her.

Shy. Why there, there, there![11] a diamond gone that cost me two thousand ducats in Frankfort! the curse never fell upon our nation till now; I never felt it till now. Two thousand ducats in that and other precious, precious, jewels![12] I would my daughter were[13] dead at my foot,

[1] *La cause;* or, *Le sujet;* or, better, *Les motifs.*

[2] 'to extenuate,' in this sense, *diminuer*, or, *amoindrir;* 'to enforce,' likewise, *exagérer.*—'in the capitol; his glory,' &c., *au Capitole dans un exposé impartial où l'on n'a rien diminué de la gloire qu'il avait justement acquise, rien ajouté aux fautes qui lui ont mérité la mort.*

[3] *Voici.*

[4] *qu'accompagne Marc-Antoine en deuil, lui qui, sans avoir eu part à sa mort, en recueillera les bienfaisants résultats.*

[5] *et qui de vous n'en recueillera pas autant?*

[6] *Voici ma conclusion: j'ai tué.*

[7] 'good,' *salut;* a full stop after 'Rome.'

[8] 'I have;' *Je garde.*—'myself;' simply, *moi.*—'please;' see p. 31, n. 7.—'to need;' *demander.*

[9] *Eh bien!*

[10] *En beaucoup d'endroits on m'a parlé d'elle, mais je n'ai pu.*

[11] *Voilà, voilà, voilà.*—'a diamond gone,' translate 'I lose a diamond.'

[12] *que je perds là, outre plusieurs bijoux précieux, bien précieux!*

[13] *Que ma fille n'est-elle.*—'foot;' we should use the plural, here, in French, as well as 'ear,' farther on.

and the jewels in her ear! O would she were hearsed at my foot,[1] and the ducats in her coffin! No news of them; and I know not what spent in the search:[2] loss upon loss! the thief gone with so much, and so much to find the thief; and no satisfaction, no revenge; no ill luck stirring but what lights on my shoulders; no sighs, but o' my breathing; no tears, but o' my shedding![3]

Tub. Yes, other men have ill luck too! Antonio, as I heard in Genoa....

Shy. What, what, what![4] ill luck, ill luck?

Tub. Hath an argosie cast away,[5] coming from Tripoli.

Shy. Thank God![6] Thank God! is it true? is it true?

Tub. I spoke with some of the sailors that escaped the[7] wreck.

Shy. I thank thee, good[8] Tubal; good news, good news!

Tub. Your daughter spent in Genoa, as I heard, in one night, fourscore ducats.

Shy. Thou stick'st a dagger in me;[9] I shall never see my gold again;[10] fourscore ducats at a sitting![11] fourscore ducats!

Tub. There came divers of Antonio's creditors in my company to Venice, that swear he cannot but break.[12]

[1] *que n'est-elle étendue là, devant moi, prête à être portée en terre.*

[2] *Eh quoi! on n'en a point de nouvelles? — Allons, c'est comme cela.—Et Dieu sait tout l'argent que ces recherches vont me coûter encore!* The words *vont me coûter encore* (future) are a slight deviation from the text ('spent'—past), for the sake of emphasis; this emphasis is not out of place: the Jew very naturally thinks of what must be spent altogether, in order to find his daughter—of both what the search has already cost him, and what it will again (*encore*) require on account of its unsuccessfulness as yet.

[3] *il n'y a de malheurs que pour moi, de soupirs que ceux que j'exhale, de larmes que celles que versent mes yeux.*

[4] *Quoi? que dis-tu?*

[5] *A perdu un vaisseau marchand* (or, simply, *un de ses vaisseaux*).

[6] *Dieu soit loué.*

[7] *échappés au;* leaving out 'that.'

[8] *mon cher.*

[9] *Tu m'enfonces un poignard dans le cœur.*

[10] 'never again,' *plus;* and see page 19, note [5].

[11] *d'un seul coup.*

[12] *En revenant à Venise, j'ai voyagé en société de plusieurs créanciers d'A—; ils disent qu'il ne saurait éviter de faire banqueroute* (or, *de faillir*). See p. 54, note [1].

Shy. I'm glad of it: I'll plague him, I'll torture him: I am glad of it.

Tub. One of them showed me a ring that he had[1] of your daughter for a monkey.

Shy. Out upon her! Thou torturest me,[2] Tubal! It was my ruby, I had it of Leah, when I was a bachelor;[3] I would not have given it for a wilderness[4] of monkeys.

Tub. But Antonio is certainly undone.

Shy. Nay,[5] that's true, that's very true: go fee me an officer;[6] bespeak him a fortnight before. I will have the heart of him, if he forfeit;[7] for were he out of Venice, I can make what merchandise I will.[8] Go, go, Tubal, and meet me[9] at our synagogue; go, good Tubal; at our synagogue, Tubal.—(SHAKSPEARE, *Merchant of Venice.*)

A SKETCH OF THE NORMANS.

THE Normans were then the foremost race of Christendom. Their valour and ferocity[10] had made them conspicuous[11] among the rovers whom Scandinavia had sent forth to

[1] Translate, 'that he had had.'

[2] *La malheureuse! Tu m'assassines.*

[3] *il me venait de Lia, qui me l'avait donné lorsque j'étais encore garçon.*

[4] *un régiment.*—'to give,' here, *céder*, to avoid the repetition of *donner*.

[5] *Oui.*

[6] *va, Tubal, procure-moi un huissier.* See page 77, note [6].

[7] *s'il manque à son engagement* (or, simply, *s'il ne me paye pas*), *il faut que j'aie son cœur.*

[8] *car une fois qu'il ne sera plus à Venise, je puis faire toutes les opérations qu'il me plaira* (see page 31, note [7]).

[9] *et viens me retrouver.*

[10] See page 8, note [1].

[11] *les avaient fait remarquer;* or, *les avaient rendus* (see page 32, note [12]) *fameux*. In the first of these two renderings, *les* is not the accusative of *fait*, but of *remarquer;* the accusative, or *régime direct*, of *fait* is understood, for it is as if we had, literally, 'had made (*fait*) some one—understood—notice (*remarquer*) them.' The non-agreement of *fait*, here, is consequently in accordance with the rule. But, even were the accusative of the past participle *fait* to precede it, that participle would not any more agree for that; for, —and this is worthy of special attention, as being the only exception to the rule given in note [12] of page 32,—the past participle *fait*, when followed by a verb in the infinitive, is always invariable: ex., "je les ai *fait* parler," "ils nous ont *fait* taire," &c.

ravage Western Europe. Their sails were long[1] the terror of both coasts of the channel.[2] Their arms were repeatedly carried far into the heart of the Carlovingian empire, and were victorious under the walls of Maestricht and Paris. At length one of the feeble heirs of Charlemagne ceded to the strangers a fertile province, watered by a noble river, and contiguous to the sea, which was their favourite element. In that province they founded a mighty state, which gradually extended its influence over the neighbouring principalities of Brittany and Maine.[3] Without laying aside that dauntless valour which had been the terror of every land from the Elbe to the Pyrenees, the Normans rapidly acquired[4] all, and more than all,[5] the knowledge and refinement which they found in the country where they had settled. Their courage secured their territory against foreign invasion. They established internal order, such as[6] had been long unknown in the Frank empire. They embraced Christianity, and with Christianity they learned a great part of what the clergy had[7] to teach. They abandoned their native speech,[8] and adopted the French tongue, in which the Latin was the predominant element. They speedily raised their new language to a dignity and importance which it had never before possessed.[9] They found it a[10] barbarous jargon; they fixed it in writing;[11] and they employed it in legislation, in poetry, and in romance. They renounced that brutal intemperance to

[1] *Leurs vaisseaux étaient* (or, *Leur marine était*) *depuis longtemps.*

[2] *la Manche.*

[3] See page 26, note 7.

[4] *s'étaient rapidement assimilé* (or, *approprié*).

[5] 'and more than all,' *et même ils y avaient ajouté ;* and put this, in French, quite at the end of the sentence.

[6] See page 38. note 3.

[7] *du clergé à peu près tout ce qu'il pouvait.*

[8] *leur idiome national ;* or, *leur langue nationale.* The French words *idiome* and *idiotisme*, though akin, are somewhat different in meaning: —*idiome* means the language peculiar to a nation, and is sometimes, though seldom, synonymous with *patois* (dialect); whereas *idiotisme* always signifies a peculiar expression in a language, such as those, for instance, which constitute what we call *Anglicisms, Gallicisms, Latinisms*, &c.

[9] See page 8, note 1, and page 32, note 12.

[10] *ils n'avaient trouvé qu'un ;* or, *ils le* (relating to *langage*, subst. masc.) *trouvèrent à l'état de.*

[11] *ils en firent une langue écrite.*

which all the other branches of the Great German family were too much inclined. The polite[1] luxury of the Norman presented a striking contrast to[2] the coarse voracity and drunkenness of his Saxon and Danish neighbours. He loved to display his magnificence, not in huge piles of food and hogsheads of strong drink,[3] but in large and stately edifices, rich armour,[4] gallant horses, choice falcons, well-ordered tournaments, banquets delicate rather than abundant, and wines remarkable rather for their exquisite flavour than for their intoxicating power.[5] That chivalrous spirit which has exercised so powerful an influence on the politics, morals, and manners of all European nations, was found in the highest exaltation[6] among the Norman nobles. Those nobles were distinguished by their graceful bearing and insinuating address.[7] They were distinguished also by their skill in negotiation,[8] and by a natural eloquence which they assiduously cultivated. It was the boast of one of their historians,[9] that the Norman gentlemen[10] were orators from[11] the cradle. But their chief fame was derived from their military exploits.[12] Every country, from the Atlantic Ocean to the Dead Sea, witnessed the prodigies of their discipline and valour. One Norman knight, at the head of a handful of warriors, scattered the Celts of Connaught.[13] Another founded the monarchy of the Two Sicilies, and saw the emperors, both of the East and of the West,[14] fly before his arms. A third, the Ulysses of the first Crusade, was invested by his fellow-

[1] *élégant*, or, *raffiné*, in this sense.

[2] *avec.*

[3] *de larges entassements de mets et des tonneaux remplis de breuvages enivrants;* or, *un amas de mets grossiers, des flots de liqueurs fortes.*

[4] 'armour,' and also 'harness,' are used, in French, in the plural as well as in the singular; put the plural, here.

[5] *des vins plutôt remarquables par leur bouquet que par leur force;* or, *des vins plus exquis et plus savoureux qu'enivrants.*

[6] *se retrouvait à son période* (subst. masculine, in this sense; we also say, *le plus haut période*, but this expression forms a pleonasm, as *période* alone means 'highest degree,' 'highest pitch').

[7] 'bearing,' here, *tenue*, or *tournure;* 'address,' *manières.*

[8] Use the plural, here.

[9] *Aussi un . . . . dit-il* (page 32, note [9]) *avec orgueil.*

[10] See page 46, note [8].

[11] *dès.*

[12] *Mais c'est surtout par . . . . qu'ils s'illustrèrent.*

[13] See above, page 101, note [3].

[14] *les empereurs d'Orient et d'Oc-*

soldiers with the sovereignty of Antioch ;[1] and a fourth, the Tancred whose name lives in the great poem of Tasso,[2] was celebrated through Christendom as the bravest and most generous of the champions of the Holy Sepulchre.

The vicinity of so remarkable a people early began to produce an effect on the public mind of England. Before the Conquest, English princes received their education in Normandy. English sees and English estates[3] were bestowed on Normans. Norman-French was familiarly spoken in the[4] palace of Westminster. The court of Rouen[5] seems to have been to the court of Edward the Confessor what the court of Versailles, long afterwards, was to the court of Charles II.[6]—(LORD MACAULAY, *History of England.*)

cident ; we never use *est* and *ouest,* in this sense, that is, when speaking of those empires or emperors, or of Europe and of the countries that lie eastward of it : thus 'the Eastern question,' *la question d'Orient* (but we say *vent d'est, d'ouest,* 'east, west, wind,' &c.).

[1] *fut placé par ses compagnons d'armes à la tête de la souveraineté d'Antioche.*

[2] *que le Tasse a chanté dans son immortel poëme.* In imitation of the Italians, the French use the article with the following proper names: *le Tasse, l'Arioste, le Corrége,* and a few others.

[3] *Des évêchés et des domaines anglais ;* or, *Des terres et des évêchés anglais.* If we use *terres* instead of *domaines,* then we must put *évêchés* last. The grammatical rule is this : when two substantives qualified by an adjective have not the same gender (here *terres* is fem., and *évêchés* is masc.), euphony requires the masculine substantive to be used last, if the adjective has a different termination in the feminine and in the masculine, as *anglais* (masc.), *anglaise* (fem.), *bon* (masc.), *bonne* (fem.), &c. This rule is sensible enough, for what could sound worse than "des évêchés et des *terres anglais* ?" The student is here supposed to know already—and know well—that, as to *anglais,* it could not be altered, and that it must be so used in the masculine plural, on account of one of the two nouns (*évêchés*) being masculine.

[4] *Le français de Normandie était familier au.*

[5] This last sentence being a kind of *résumé* of the preceding details, had better begin so :—*En un mot, la cour de Rouen ;* or, *La cour de Rouen enfin.*

[6] *Charles II.*—pronounce Charles *deux.* The cardinal numbers, not the ordinal, are used, in French, before names of sovereigns, except when speaking of the first of a name (as, Charles I., pron. Charles *premier,* not *un*) ; but, in all cases, the French omit the article 'the,' used in English before the numeral following the name of a sovereign.

INFLUENCE OF THE FRENCH LANGUAGE AND LITERATURE IN THE AGE OF LOUIS XIV.

FRANCE united at that period almost every species of ascendency.[1] Her military glory was at the height.[2] She had vanquished mighty coalitions. She had dictated treaties. She had subjugated great cities and provinces. She had forced the Castilian pride to yield her the precedence.[3] She had summoned Italian princes to prostrate themselves at her footstool.[4] Her authority was supreme in all matters of good breeding,[5] from a duel to a minuet. In literature she gave law[6] to the world. The fame of her great writers filled Europe. No other country could produce[7] a tragic poet equal to Racine, a comic poet equal to Molière, a trifler[8] so agreeable as La Fontaine, a rhetorician so skilful[9] as Bossuet.

The literary glory of Italy and of Spain had set; that of Germany had not yet dawned.[10] The genius, therefore, of the eminent men who adorned[11] Paris shone forth with a splendour which was set off to full advantage by contrast.[12] France, indeed, had at that time an empire over

[1] *possédait à cette époque la supériorité dans presque tous les genres.*

[2] 'height,' here, *apogée.*

[3] *le pas.*

[4] *obligé les . . . . à s'humilier à ses pieds.*

[5] *en matière de bon ton* (or, *de bon goût*).—'a duel' . . . 'a minuet;' use the definite article ('the'), in French, here.

[6] *faisait la loi;* or, *donnait des lois.*

[7] *montrer,*—to avoid ambiguity.

[8] *un poète badin;* 'so,' *aussi.*

[9] *un orateur aussi puissant;* or, simply, *un orateur tel.* The word *rhétoricien* means merely one who knows rhetoric; and as to *rhéteur,* it either means a teacher of rhetoric, or is taken in a bad sense, signifying a studied and bombastic speaker.

[10] 'had set' . . ., 'had not yet dawned,' *n'était plus . . . n'était pas encore.* The English metaphor would not be acceptable in French; but we might very well say, *s'était éteinte* (page 18, note [8]) . . . ., *n'avait pas encore lui* (from the verb *luire*).

[11] *faisaient l'ornement de* (in this figurative, pointed sense; in a proper, ordinary sense, *ornaient* would be the word used).

[12] *qu'augmentait encore le contraste* (page 3, note [3]); or, *qui s'augmentait encore par le contraste:* the French are not so fond as the English of the passive voice; they generally prefer the active or the reflective, even in cases besides those mentioned at page 8, note [15].

mankind, such as[1] even the Roman Republic never attained. For, when Rome was politically dominant, she was in arts and letters the humble pupil of Greece. France had, over the surrounding countries, at once the ascendency which Rome had over Greece, and the ascendency which Greece had over Rome. French was becoming the universal language, the language of fashionable society,[2] the language of diplomacy. At several courts princes and nobles spoke it more accurately and politely[3] than their mother tongue.[4]

In our island there was less of this servility[5] than on the continent. Neither our good nor our bad qualities were those of imitators.[6] Yet even here homage was paid,[7] awkwardly indeed, and sullenly,[8] to the literary supremacy of our neighbours. The melodious Tuscan, so familiar to the gallants[9] and ladies of the court of Elizabeth, sank into contempt. New canons[10] of criticism, new models of style, came into fashion.[11] The quaint ingenuity which had deformed[12] the verses of Donne, and had been a blemish on[13] those of Cowley, disappeared from our poetry. Our prose became less majestic, less artfully involved,[14] less

[1] See page 38, note [3], and page 10, note [3].

[2] *la haute société.*

[3] *et plus élégamment.*

[4] *leur propre langue; or, la langue de leur pays*; or, *leur langue maternelle* (a more poetical than prosaic expression).

[5] *cette servilité fut moindre.*

[6] Put a colon, or a semi-colon, after 'continent.'—*ni nos bonnes ni nos mauvaises qualités ne furent jamais celles des imitateurs*; or, better, *nous n'avons jamais eu les qualités ou les défauts des imitateurs.*

[7] 'here,' *chez nous.*—'to pay,' here, *rendre.*—'was paid,' see page 8, note [15], and page 1, note [6]. We may use here, either the imperfect or the preterite: if we wish to consider the fact mentioned only as one point in history, we shall use the preterite; but if we wish, on the contrary, to dwell on the continuance or repetition of it, on the habit in which people were, at that period, of 'paying homage,' &c., we must then use the imperfect.

[8] *quoique bien gauchement et comme à regret* (or, *et comme à contre-cœur*).

[9] *preux*, or, *chevaliers.*

[10] *règles.*

[11] *devinrent* (or, *vinrent*) *à la mode.* In the same way we say, *être hors de mode*, 'to be out of fashion,' and *passer de mode*, 'to go out of fashion.'

[12] *défiguré.*

[13] Simply, *et entaché.*

[14] *moins artistement arrondie dans ses périodes* (or, simply, *arrondie*); or, *moins artistement périodique dans son style* (or, simply, *périodique*); or, *moins artistement contournée.* The verb *contourner*

variously musical,[1] than that of an earlier age ;[2] but more lucid, more easy, and better fitted for controversy and narrative. In these changes it is impossible not to recognise[3] the influence of French precept and of French example.—(LORD MACAULAY, *History of England*).

JOHN BULL.

JOHN BULL, to all appearance, is a plain, downright, matter-of-fact fellow,[4] with[5] much less of poetry about him than rich prose. There is little of romance in his nature,[6] but a vast deal of strong natural feeling.[7] He excels in humour more than in[8] wit ; is jolly rather than gay ; melancholy rather than morose ; can easily be moved to a sudden tear, or surprised into a broad laugh ;[9] but he loathes sentiment, and has no turn for[10] light pleasantry. He[11] is a boon companion,[12] if you allow him to have[13] his humour, and to talk about himself ;[14] and he will stand by a friend in a quarrel, with life and purse, however soundly he may be cudgelled.

means, literally, 'to give an agreeable turn to ;' but *contourné* more commonly means, when speaking of a phrase, or of style in general, 'forced,' 'unnatural ;' here, however, the word *artistement*, in the context, is sufficient to remove any ambiguity.

[1] *moins variée dans son harmonie* (or, *quant au nombre*).

[2] *qu'elle ne* (page 80, note 11) *l'était jadis.* The word *jadis* is growing obsolete, except in poetry and in elevated style : in familiar style we use *autrefois*, as, 'I was very strong formerly,' *j'étais très fort autrefois.*

[3] Construct so :—'It is impossible not to recognise in these changes.'

[4] *Selon toutes les apparences, John Bull est un homme sans façon, franc, positif.*

[5] 'with . . . . about him,' *ayant en lui.*

[6] 'romance,' *romanesque ;* 'nature,' *caractère*, here.

[7] *beaucoup de naturel et de force.*

[8] *Il a plus de gaieté que.*

[9] *il n'est ni difficile de l'émouvoir* (*de le toucher—de l'attendrir*) *jusqu'aux larmes, ni rare de l'entendre partir tout-à-coup d'un éclat de rire ;* or, more freely and concisely, *on le voit rire et pleurer avec une égale facilité.*

[10] *n'entend rien à la ;* or, *n'a pas la moindre idée d'une.*

[11] See page 72, note 13.

[12] *un fort bon vivant.*

[13] *de se livrer à.*

[14] *de lui.*

In this last respect, to tell the truth, he has a propensity to be somewhat too ready. He is a busy-minded[1] personage, who thinks not merely for[2] himself and family, but for all the country round; and is most generously disposed to be everybody's champion. He is continually volunteering his services to settle his neighbour's affairs; and takes it in great dudgeon[3] if they engage in any matter of consequence without asking his advice; though he seldom engages in any friendly office of the kind without finishing by getting into a squabble[4] with all parties, and then railing bitterly at their ingratitude. He unluckily[5] took lessons in his youth in the noble science[6] of defence,[7] and having accomplished himself[8] in the use of his limbs and his weapons, and become a perfect master at boxing and cudgel-play,[9] he has had a troublesome life of it ever since.[10] He cannot hear[11] of a quarrel between the most distant of his neighbours, but he[12] begins incontinently to fumble with the head of[13] his cudgel, and consider whether his interest or honour does not require that he should meddle in the broil. Indeed, he has extended his relations of pride and policy so completely over the whole country, that no event can take place, without infringing[14] some of his finely-spun[15] rights and dignities. Couched[16] in his little domain, with[17] these filaments stretching forth in every direction, he is like some choleric, bottle-bellied old spider,[18] who has woven his web over a whole[19] chamber, so that a fly cannot buzz, nor a breeze

[1] *affairé.* [2] *à.*

[3] *et s'offense.*

[4] *par se mettre mal.*

[5] Use here the indefinite preterite, 'he has taken;' speaking of a deceased person, however, we should use, in French, the definite preterite.

[6] See page 3, note [18].

[7] *défense de soi-même;* or, *défense personnelle.*

[8] 'to accomplish oneself,' *se perfectionner:* translate by, 'and as he has accomplished,' &c.

[9] *et qu'il s'est rendu tout à fait familier l'art de boxer et de jouer du bâton* (or, *l'art de faire jouer le poing et le bâton*).

[10] *il a dû mener depuis ce temps* (or, *depuis lors*) *une vie sans cesse agitée.*

[11] *entendre parler.*

[12] *sans,* with the infinitive.

[13] *à consulter.*

[14] 'to infringe,' *blesser,* here.

[15] *d'une manière plus ou moins forte ses.*

[16] *Retranché.* [17] *entouré de.*

[18] *une grosse et vieille araignée colère.*

[19] *dans toute la largeur d'une* (as at page 95, note [12]).

blow, without startling his repose, and causing him to sally forth wrathfully from his den.[1]

Though really a good-hearted, good-tempered old fellow at bottom,[2] yet he is singularly fond of being in the midst of contention. It is one of his peculiarities, however, that he only relishes the beginning of an affray; he always goes into a fight with alacrity, but comes out of it grumbling, even when[3] victorious; and though no one fights with more obstinacy to carry a contested point, yet,[4] when the battle is over,[5] and he comes[6] to the reconciliation, he is so much taken up with the[7] mere shaking of hands, that he is apt to let his antagonist pocket all that they have been quarrelling about.[8] It is not, there-

[1] *et la faire sortir furieuse du repaire où elle se tient cachée.—'la faire sortir.'* The verbs *faire* and *laisser*, when followed immediately by an infinitive, take the accusative (as here, *la*) if that following infinitive has itself no *régime direct* (i. e., no accusative, or object); but they take the dative, instead, if the following infinitive has a *régime direct*, and also if it is accompanied by the pronoun *en* (though this pronoun is considered by grammarians as an indirect regimen). Ex. :—'I make them write,' *je* les (accusat.) *fais écrire;* and 'I make them write an exercise,' *je* leur (dative) *fais écrire un thème:* 'I make my brother read,' *je fais lire* mon frère (accus.); and, 'I make my brother read a book,' *je fais lire un livre* à mon frère (dat.); 'I have made him write some,' *je* lui (dat.) *en ai fait écrire:* 'I did let him depart,' *je* le (accus.) *laissai partir;* and, 'I let him eat whatever he chose,' *je* lui (dat.) *ai laissé manger tout ce qu'il a voulu:* 'I did let your sister depart,' *j'ai laissé partir* votre sœur (accus.); and, 'I let your sister eat whatever she chose,' *j'ai laissé manger* à votre sœur (dat.) *tout ce qu'elle a voulu;* 'he is like the dog in the manger,' [proverbial expression] *il est comme le chien du jardinier, qui ne mange point de choux, et n'en laisse point manger* aux autres (dat., with *en*). This peculiarity is also observable with other verbs. The above is an important point, and one especially difficult for English students, which accounts for my thus insisting upon it. See the LA FONTAINE, p. 158, n. [7], p. 58, n. [2], and p. 93, n. [4].

[2] *Quoique fort bon enfant au fond.*

[3] See page 29, note [12], and page 41, note [17].

[4] 'yet,' after 'although,' is one of those redundancies with which the English language abounds; leave it out in the translation.

[5] *est finie.*

[6] *et que l'on en vient;* see page 59, note [6]. [7] *ému au.*

[8] *qu'il laisse son adversaire mettre dans sa poche l'objet de la querelle.* See above, note [1]. Here we use the accusative (*son adversaire*), and not the dative, although *mettre* has a *régime direct*, but it must be observed that *mettre* does not follow immediately the verb *laisser;* this separation of the two verbs often happens with regard to *laisser*, and other verbs as well (but never with *faire*), through the exigency of construction.

fore, fighting that he ought so much to be on his guard against,[1] as making friends. It is difficult to cudgel him out of a farthing;[2] but put him in a[3] good humour, and you may bargain him out of all the money in his pocket.[4] He is like a stout ship, which[5] will weather the roughest storm uninjured, but roll its masts overboard in the succeeding calm.[6]—(WASHINGTON IRVING, *Sketch-book.*)

A PRACTICAL USEFUL HINT.[7]

(A chapter, in which the author himself makes his appearance on the stage.)[8]

THOUGH Mr. Allworthy was not, of himself, hasty[9] to see things in a disadvantageous light,[10] yet was[11] this affection of his sister, Mrs. Blifil, to Tom, and the preference which she too visibly gave him to[12] her own son, of the utmost disadvantage to that youth.[13]

For such was the compassion which inhabited Mr. Allworthy's mind, that nothing but the steel[14] of justice could ever subdue it. To be unfortunate, in any respect, was sufficient,[15] if there was no demerit to counterpoise it, to turn the scale of that good man's pity, and to engage his friendship and his benefaction.

When, therefore, he plainly saw Master[16] Blifil was absolutely detested (for that he was)[17] by his own mother, he

[1] See page 1, note [12].
[2] See page 6, note [13].
[3] See page 33, note [9].
[4] *et vous aurez tout son argent.*
[5] *Il est comme ces vaisseaux qui.* —'will weather;' see page 45, note [4], and others.
[6] *et se brisent pendant le calme qui lui succède.*
[7] 'hint,' here, *mot d'avis.* See p. 147, n. [11].
[8] *entrée en scène.*
[9] *très porté.* [10] *en mal.*
[11] Leave out 'yet' (page 108, note [4]), and construct so:—'the affection of . . . . . son, were of the utmost,' &c.
[12] *sur*, after the noun *préférence*, thus used in reference to two persons; but we always use *à* with the verb *préférer*.
[13] *au premier de ces jeunes gens,* —to avoid ambiguity.
[14] *le glaive.*
[15] See page 3, note [18].
[16] Leave out 'Master,' in the translation.
[17] (*c'est le mot*).

began, on that account only, to look with an eye of compassion upon him ;[1] and, what the effects of compassion are[2] in good and benevolent minds, I need not here explain[3] to most of my readers.

Henceforward, he saw every appearance of virtue in the youth through the magnifying end, and viewed all his faults with the glass inverted,[4] so that they became scarce perceptible. And this[5] perhaps the amiable temper of pity may make[6] commendable ; but the next step, the weakness of human nature alone must excuse ;[7] for he no sooner perceived that preference which Mrs. Blifil gave to Tom, than that poor youth (however innocent)[8] began to sink in his affections as[9] he rose in hers.[10] This, it is true, would of itself alone never have been able to eradicate Jones from his bosom ; but it was greatly injurious to him, and prepared Mr. Allworthy's mind for those impressions which afterwards produced the mighty events that will be contained hereafter in[11] this history ; and to which,[12] it must be confessed, the unfortunate lad,[13] by his own wantonness, wildness, and want of caution, too much contributed.[14]

In recording some instances of these, we shall, if rightly understood,[15] afford a very useful lesson to those well-disposed youths who shall hereafter be our readers ; for they may here find, that goodness of heart, and openness of temper, though these may give them great comfort within,

[1] *à le prendre en compassion* (*en pitié*). We likewise say, *prendre en haine, en affection, en grippe, en horreur*, &c. We also use *regarder quelqu'un en pitié* (or, *d'un œil—avec un œil—avec des yeux—de pitié*), in the above sense, that is, in the sense of 'to have compassion upon one.'

[2] Construct, 'what are,' &c.

[3] Translate as if the English were, 'explain it.'

[4] *A dater de ce moment, il vit par le gros bout de la lorgnette les moindres apparences de vertu dans son neveu, et la retourna pour regarder ses défauts.*

[5] *cette partialité.*

[6] Translate, . . . 'make it commendable.'

[7] Construct, 'but the weakness . . . . the next step.'—'the next step,' *ce qui s'ensuivit.*

[8] *tout innocent qu'il était.* The English ellipsis is not allowed in French.

[9] *autant que.*—'affections,' sing. in French, here.

[10] *celle de sa sœur.*

[11] *dans la suite de.*

[12] See page 9, note 6.

[13] Simply, *l'infortuné.*

[14] Construct, 'but too much contributed, it must be confessed, by his,' &c.—'wildness,' *ses écarts.*

[15] See page 29, note 12.

and administer to an honest pride in their own minds, will by no means, alas! do their business in the world.[1] Prudence and circumspection are necessary even to the best of men. They are, indeed, as it were,[2] a guard to Virtue, without which she can never be safe.[3] It is not enough that your designs, nay, that your[4] actions are intrinsically good; you must take care they shall appear so.[5] If your inside be never so beautiful, you must preserve a fair outside also.[6] This must be constantly looked to,[7] or malice and envy will take care to blacken it so,[8] that the sagacity and goodness of an Allworthy will not be able to see through it,[9] and to discern the beauties within. Let this, my young readers, be your constant maxim, that no man can be good enough to enable him[10] to neglect the rules of prudence; nor[11] will Virtue herself look beautiful, unless she be bedecked with the outward ornaments of decency[12] and decorum. And this precept, my worthy disciples, if you read with due attention, you will, I hope, find[13] sufficiently enforced by examples[14] in the following pages.

I ask pardon for this short appearance, by way[15] of chorus, on the stage.[16] It is in reality for my own sake that,[17] while I am discovering the rocks on which innocence and goodness often split,[18] I may not be misunderstood to

[1] *malgré tout le bonheur intérieur qu'elles peuvent leur procurer, et l'honnête fierté qu'elles peuvent leur inspirer au fond de l'âme, ne les feront, hélas! nullement réussir dans ce monde.*

[2] *pour ainsi dire;* or, *en quelque sorte.*

[3] 'a guard to,' *les satellites* (or, *les gardiennes*) *de.* — Construct, 'which can never be safe without them.'

[4] *ni même vos.*

[5] See page 1, note [8]; and use the present of the subjunctive, in French, after 'to take care.' Observe also that 'to take care,' is here *prendre soin*, not *prendre garde*, which only means 'to take care,' in the sense of 'to beware.' —'so;' see page 5, note [14], but you may here say *telles.*

[6] *Si beau que soit votre intérieur, il faut que l'extérieur le* (p. 5, n. [14]) *soit aussi.*

[7] See p. 76, n. [6].

[8] Translate, literally, 'will know so well (how—p. 124, n. [1]) to blacken it.'

[9] Simply, *à travers.*

[10] *pour pouvoir.*

[11] See page 15, note [2], and page 1, note [8].

[12] *des convenances.*

[13] Translate, 'you will find it, I hope.'

[14] Translate, 'enforced by the examples contained.'—'enforced,' *démontré.*

[15] *apparition, en forme.*

[16] *théâtre.*

[17] 'that,' elliptical for 'in order that,' is, in French, *afin que.*

[18] *lorsque j'indiquerai les écueils*

recommend[1] the very means to my worthy readers by which[2] I intend to show them they will be undone.[3] And this, as I could not prevail on any of my actors to speak, I myself was obliged to declare.[4]—(FIELDING, *Tom Jones.*)

A PRETTY QUARREL BETWEEN MASTER TOM JONES AND HIS PLAYMATE.

THE matter[5] which put an end to the debate mentioned in the last chapter, was no other than a quarrel between Master Blifil and Tom Jones, the consequence of which had been a bloody nose to the former; for though Master Blifil, notwithstanding he was the younger, was, in size, above the other's match,[6] yet Tom was much his superior at the noble art of boxing.

Tom, however, cautiously avoided all engagements[7] with that youth; for, besides that Tommy Jones was an inoffensive lad amidst all his roguery,[8] and really loved Blifil, Mr. Thwackum, being always second of the latter, would have been sufficient to deter him.[9]

But well says a certain author,[10] "No man is wise at all hours."[11] It is, therefore, no wonder[12] that a boy is not so.

où échouent (page 3, note 3) *souvent l'innocence et la bonté.*—'*j'indiquerai*' (future), and not *j'indique* (present, as in English); see page 52, note 2.

[1] *on n'aille* (subj., after *afin que*) *pas se méprendre et croire que je recommande.*

[2] See page 10, note 3; also page 40, note 18; and others.

[3] The conditional, 'they would be undone'—understood, 'but for this hint,' or, 'should they disregard this hint,'—would have been better. The future, 'they will be undone,' has a look of certainty which can hardly imply such a restriction or condition; use the conditional, in French.

[4] *Et comme je n'ai pu décider aucun de mes acteurs à se charger de cette déclaration, je me suis vu obligé de la faire moi-même.*

[5] *L'incident.*—'put an end to;' leave out 'an,' in the translation.

[6] *avait l'avantage de la taille.*

[7] 'engagements,' *d'en venir aux mains;* and render 'all' by *toujours* (see page 19, note 5).

[8] *un vaurien assez inoffensif.*

[9] *c'en était assez pour le retenir.*

[10] *Mais un auteur dit, avec raison.* [11] Use the singular.

[12] *Il n'est donc pas étonnant;* followed by the subjunctive.—'a boy,' *un enfant*, here.

A difference[1] arising at play between the two lads, Master Blifil called Tom a beggarly wretch.[2] Upon which the latter, who was somewhat passionate in his disposition,[3] immediately caused that phenomenon in the face of the former, which we have above mentioned.[4]

Master Blifil now, with the blood running from his nose, and the tears galloping after from his eyes,[5] appeared before his uncle and the tremendous Thwackum; in which court an indictment of an assault, battery, and wounding, was instantly preferred against Tom,[6] who, in his excuse, only pleaded the provocation, which was, indeed, all the matter that Master Blifil had omitted.

It is, indeed, possible that this circumstance might have escaped his memory;[7] for, in his reply, he positively insisted that he had made use of no such appellation; adding, "Heaven forbid[8] such naughty words should ever come out[9] of my mouth."

Tom, though against all form of law, rejoined in the affirmance of the words.[10] Upon which Master Blifil said, "It is no wonder. Those who will tell one fib, will hardly stick at another.[11] If I had told[12] my master such a wicked fib as you have done,[13] I should be ashamed to show my face."[14]

"What fib, child?" cries Thwackum, pretty eagerly.

"Why he told you that nobody was with him a shooting when he killed[15] the partridge; but he knows," (here he

[1] *différend*, in the sense of 'dispute,' 'quarrel.'

[2] *vilain gueux.*

[3] *qui était un peu emporté de sa nature*; or, *qui avait souvent la tête un peu près du bonnet* (fam.).

[4] *le phénomène susmentionné.*

[5] *le nez ruisselant de sang et les yeux ruisselants de pleurs, à qui mieux mieux.*

[6] *tribunal où fut déposée* (see page 3, note [3], and page 28, note [4]) *aussitôt contre Tom une plainte d'attaque, voies de fait et blessure.* Put a full stop here, and begin, *Celui-ci.*

[7] *eût* (subjunc., after *possible*) *échappé de sa mémoire*; or, *lui fût sortie de la* (page 11, note [1]) *mémoire.*

[8] *A Dieu ne plaise* (see page 51, note [1]).

[9] Translate, 'should ever have come out' (the compound of the present subjunctive, in French); see page 116, note [11].

[10] *renouvela ses affirmations.*

[11] *quand on a menti une fois on ne craint guère de mentir deux.*

[12] We say, in French, *faire*, as well as *dire*, *un mensonge.*

[13] 'wicked,' *impudent*, here.—'as you have done;' simply, *que le vôtre.*

[14] *de me montrer.*

[15] Leave out 'why.'—Translate, 'when he has killed.'

burst into a flood of tears,)[1] "yes, he knows, for he confessed it to me, that Black George, the gamekeeper, was there. Nay, he said—yes, you did[2]—deny it if you can,[3] that you would not have confessed the truth, though master had cut you to pieces."[4]

At this[5] the fire flashed from Thwackum's eyes, and he cried out in triumph, "Oh! oh! this is your mistaken notion[6] of honour! This is the boy who was not to be whipped again!"[7] But Mr. Allworthy, with a more gentle aspect, turned towards the lad, and said, "Is this true, child? How came you to persist[8] so obstinately in a falsehood?"

Tom said, "He scorned a lie as much as any one; but he thought his honour engaged him[9] to act as he did; for he had promised the poor fellow to conceal him;[10] which," he said, "he thought himself further obliged to do, as[11] the gamekeeper had begged him not to go into the gentleman's manor,[12] and had, at last, gone himself in compliance with his persuasions."[13] He said, "This was the whole truth of the matter,[14] and he would take his oath[15] of it;" and he concluded with very passionately begging Mr. Allworthy to have compassion on[16] the poor fellow's[17] family, especially as he himself only had been[18] guilty, and the other had been with difficulty prevailed on to do what he did. "In-

[1] *éclata en sanglots.*

[2] *Même il a dit, — oui, vous l'avez dit.*

[3] See p. 5, n. [14], and p. 44, n. [4]. Authors, as has been said, often dispense with *le*, in such cases: taste and euphony must sometimes decide the propriety of its use or omission: here the use of this pronoun would be inelegant, on account of its repetition at so short an interval.

[4] *quand notre maître vous aurait mis en pièces.*

[5] *A ces mots.* Strange enough, we here use *mots*, and yet, 'in these words' would be *en ces termes* (not *mots*).

[6] *voilà votre fausse idée.* See page 97, note [6].

[7] *à qui il ne fallait plus donner le fouet.*

[8] *Comment avez-vous pu soutenir;* and leave out 'in,' of course.

[9] *mais qu'il avait cru de son honneur* (followed by *de*); and translate 'as he did' as if the English were, 'as he had done.' See, besides, above, note [3].

[10] *de se taire.*

[11] 'further' . . . 'as,' *d'autant plus* . . . . *que* (with the indicative).

[12] *de ne point entrer sur les terres du voisin.*

[13] *et n'avait fait que céder à la fin à ses instances.*

[14] Leave out 'of the matter.'

[15] We say, in French, *prêter serment*, 'to take one's (or the— or an) oath.'

[16] *d'avoir pitié de.*

[17] *du pauvre homme.*

[18] *attendu que, lui, Tom, était le seul.*

deed, sir," said he, "it could hardly be called a lie that I told;[1] for the poor fellow was entirely innocent of the whole matter.[2] I should have gone[3] alone after the birds; nay, I did go[4] at first, and he only followed me to prevent more mischief. Do pray,[5] sir, let me be punished;[6] take my little horse away again; but, pray, sir, forgive poor George."[7]

Mr. Allworthy hesitated a few moments, and then dismissed the boys, advising them to live more friendly and peaceably together.—(FIELDING.)

SOPHIA'S LITTLE BIRD.

TOM JONES, when very young,[8] had presented Sophia with[9] a little bird, which he had taken from[10] the nest, had nursed up, and taught to sing.[11]

Of this bird, Sophia, then about thirteen years old, was so extremely fond,[12] that her chief business was to feed and tend it, and her chief pleasure to play with it. By these means Tommy (for so the bird was called)[13] was become so tame, that it would feed out of[14] the hand of its mistress, would perch upon her finger, and lie contented[15] in her bosom, where it seemed sensible of its own happiness;[16] though she always kept a small string about its leg,[17]

[1] Translate, 'what I have told can hardly be called (page 8, note [15], page 9, note [12], page 104, note [13]; and others) a lie.'

[2] Leave out 'of the whole matter.'

[3] Use *courir* (to run), here.

[4] *et même je l'ai fait.*

[5] 'Do, pray,' *Je vous en prie.*

[6] *faites-moi donc punir.*

[7] The verb *pardonner* requires the accusative (objective case) of the thing governed, but the dative (prep. *à*, expressed or implied) of the noun of the person who is the "regimen;" ex., *pardonnez à vos ennemis le mal qu'ils vous ont fait.*

[8] See page 29, note [12]

[9] *avait donné à Sophie.*

[10] *dans.*

[11] See page 60, note [3].

[12] *Sophie, qui avait alors environ treize ans, aimait si passionnément cet oiseau.*

[13] (*c'était le nom de l'oiseau*).

[14] See page 45, note [4], and page 61, note [5].

[15] *et dormait tranquillement.*

[16] Put a full stop here (see page 24, note [3]); and begin *Cependant.*

[17] 'about,' *à.* — 'its leg;' see page 11, note [1].

nor would ever trust it with[1] the liberty of flying away.

One day, when[2] Mr. Allworthy and his whole family dined at Mr. Western's,[3] Master Blifil, being in the garden with little Sophia, and observing the extreme fondness that she showed for her little bird, desired her to trust it for a moment in his hands.[4] Sophia presently[5] complied with the young gentleman's request, and after some previous caution delivered him her bird; of which he was no sooner in possession, than he slipped[6] the string from its leg, and tossed it into the air.

The foolish animal no sooner perceived itself at liberty, than, forgetting all the favours it had received[7] from Sophia, flew directly from her, and perched on a bough at some distance.

Sophia, seeing her bird gone,[8] screamed out so loud,[9] that Tom Jones, who was at a little distance, immediately ran[10] to her assistance.

He was no sooner informed of what had happened,[11] than he cursed Blifil for a pitiful malicious rascal;[12] and then immediately stripping off his coat, he ap-

[1] 'nor;' see page 15, note [2].—'would;' see page 45, note [4].—'to trust with,' *laisser*.

[2] *que*; see page 18, note [13].

[3] *chez M. Western*. See page 78, note [5].

[4] 'to trust it . . . in his hands;' translate, 'to entrust it to him' . . ., &c.

[5] Leave out 'presently.'

[6] 'of which' . . ., &c. *dès qu'il l'eut, il fit glisser*.

[7] See p. 32, n. [12].—'favours;' *bienfaits*. [8] See p. 60, n. [11].

[9] *si fort*. We use *fort* more commonly with *crier*, and always *haut* with *parler, lire*, &c.

[10] Use here the verb *accourir* (Latin, *ad* and *currere*), not *courir*: the former generally implies running towards a particular point on which the mind is dwelling, while the latter expresses the mere act of running, and is also used when the point to be reached is not the one on which the mind is dwelling; thus, if, instead of reading about Sophia, and the spot where she was with her bird, we had been entertained with an account of Tom Jones, of his sayings and doings, and of the particular spot where he was, we should have used *courir*, in our translation, for the point to be reached by him would then have been the farther of the two in our minds.

[11] Remember that some neuter verbs, like *arriver* ('to happen,' and also 'to arrive'), *venir, devenir, tomber*, &c., are conjugated, in their compound tenses, with the auxiliary *être*, not with *avoir*. See page 66, note [12].

[12] *traita B— de misérable méchant drôle*.

plied himself to climbing[1] the tree to which the bird escaped.[2]

Tom had almost recovered his little namesake, when the branch on which it[3] was perched, and that hung[4] over a canal, broke, and the poor lad plunged over head and ears into the water.[5]

Sophia's concern now changed its[6] object, and, as she apprehended the boy's life was in danger, she screamed ten times louder than before; and indeed Master Blifil himself now seconded her with all the vociferation in his power.[7]

The company, who were sitting[8] in a room next the garden, were instantly alarmed, and came all forth;[9] but just as[10] they reached the canal, Tom (for the water was luckily pretty shallow in that part) arrived safely on shore.[11]

Thwackum fell[12] violently on[13] poor Tom, who stood dripping and shivering before him, when Mr. Allworthy desired him to have[14] patience; and turning to Master Blifil, said, "Pray, child, what is the reason of all this disturbance?"

Master Blifil answered, "Indeed, uncle,[15] I am very sorry for what I have done. I have been unhappily the occasion of it all.[16] I had Miss Sophia's bird in my hand, and thinking the poor creature languished for liberty, I own I could not forbear giving it what it desired, for I always thought there was something very cruel in confining anything.[17] It seemed to be against the law of

[1] *mettant habit bas, il grimpa à.*

[2] *s'était posé* (see page 18, note [8]).

[3] *celui-ci*,—to remove the ambiguity, *il* meaning 'he,' as well as 'it.'

[4] *s'étendait.*

[5] *tomba et disparut sous l'eau.*

[6] See page 2, note [6].

[7] 'louder,' *plus haut*, here (and not *plus fort*), as *forces* will follow close.—'with all' . . . ., &c., *de toutes ses forces.*

[8] 'to be sitting,' here, *être réuni.* See p. 41, n. [8], and p. 28, n. [4].

[9] Use *accourir*, and put 'all' at the beginning of the sentence.

[10] 'as,' *au moment où.*

[11] *arrivait sain et sauf à bord.*—'reached,' 'arrived;' see p. 1, n. [6], and p. 55, n. [8].

[12] *s'emporta.*

[13] *contre le;* in such a case, we only suppress the article when the phrase is an exclamation, as, *pauvre Tom!*

[14] *de prendre.* See page 29, note [2]. We also say *patienter* (to have patience).

[15] See page 73, note [14].

[16] *c'est moi qui ai malheureusement tout occasionné.*

[17] *un être quelconque.*

Nature, by[1] which everything hath a right to liberty; nay, it is even unchristian,[2] for it is not doing what we would be done by.[3] But if I had imagined Miss Sophia would have been so much concerned at it, I am sure[4] I would never have done it; nay[5] if I had known what would have happened to the bird itself, for when Master Jones, who climbed up that tree after it,[6] fell into the water, the bird took a second flight,[7] and presently a nasty hawk carried it away."[8]

Poor Sophia, who now first[9] heard of her little Tommy's fate, (for her concern for Jones had prevented her perceiving it when it[10] happened,) shed a shower[11] of tears. These Mr. Allworthy endeavoured to assuage, promising her a much finer bird; but she declared she would never have[12] another. Her father chid her for[13] crying so for a foolish bird, but[14] could not help telling young Blifil if he was a son of his his back should be well flayed.[15]

Sophia now returned to her chamber, the two young gentlemen were sent home,[16] and the rest of the company returned[17] to their bottle, where a conversation ensued on the[18] subject of the bird.—(FIELDING.)

[1] *en vertu de.*

[2] *bien plus, c'est anti-chrétien.*

[3] *car ce n'est pas faire ce que nous voudrions qu'on nous fît* (subj., after *vouloir*).

[4] 'I am sure,' *certes*, here; and put this part of the sentence first, (that is, after 'but.')

[5] *ou même seulement.*

[6] *pour le prendre.*—'fell;' translate, 'has fallen' (see page 116, note [11]).

[7] *s'est envolé de nouveau.*

[8] *et un vilain épervier vient de l'emporter.*

[9] 'now first;' translate, 'for the first time,' and after the verb.

[10] *de voir ce qui.*

[11] *torrent.*

[12] Translate here by the imperfect indicative of *vouloir;* in the same way we say, e.g., *voulez-vous du bœuf,* 'will you have some beef?'

[13] *de.*

[14] See page 23, note [6].

[15] *que s'il était son père, il le fouetterait d'importance.—s'il était,* literally, 'if *he* (Mr. A—);' if 'he' was used in the sense of 'that gentleman,' we should rather say *c'était* instead of *il était* (see p. 72, note [13]): same case as at p. 80, n [3].

[16] *renvoyés* (page 28, note [4]) *chez eux* (p. 78, n. [5]).

[17] According to some grammarians, and according to the French Academy itself, *le reste* must always be followed by the verb, pronoun, &c., in the singular. I beg to dissent from this, on no less an authority than that of Madame de Staël, of Racine, and of other writers, who have used the plural. It is true, that when there is a kind of unanimity, of inseparable unity, among the persons or things mentioned, the singular may be more properly used, as in

SCENE FROM "THE RIVALS."

Enter Sir Lucius O'Trigger and Bob Acres, with pistols.

Acres. By my valour! then, Sir Lucius, forty yards is a good distance. Odds levels and aims!—I say it is a good distance.[1]

Sir L. It is for[2] muskets, or small field-pieces;[3] upon my conscience,[4] Mr. Acres, you must leave these things to me.[5] Stay, now[6]—I'll show you. (*Measures paces along the stage.*)[7] There now, that is a very pretty distance—a pretty gentleman's distance.[8]

Acres. Zounds! we might as well fight[9] in a sentry-box! I tell you, Sir Lucius, the farther he is off,[10] the cooler I shall take my aim.[11]

Sir L. Faith! then[12] I suppose you would aim at him best of all if he was out of sight!

Acres. No, Sir Lucius; but I should think[13] forty, or eight-and-thirty[14] yards—

Sir L. Pho! pho! nonsense![15] three or four feet between the mouths of your pistols is as good as a mile.[16]

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the example given by the Academy, "le reste *des hommes* est *de mon avis*," that is, they are all of one opinion, of one mind. But here, in our text, had the rest of the company only one bottle to divide among them all? or had they, if not a bottle each, at least more than one for them all? The use of the singular, here, (*s'en revint à sa bouteille*) might perhaps seem to imply the former, rather than the latter, of these suppositions; which would be absurd.

[13] *au.*

[1] Simply, *Par ma valeur, sir Lucius, je vous le répète, quarante pas est une bonne distance.*

[2] *Oui, pour.*

[3] *pièces de campagne.* Put a full stop here. [4] *En conscience.*

[5] *me laisser régler* (or, *arranger*) *ces choses-là.*

[6] 'now,' here, *un peu.*—'I'll show you;' see p. 132, n. [18].

[7] (*Il mesure un certain nombre de pas.*)

[8] *Tenez, voilà, par exemple, pour un galant homme,*—and put now, only once, 'a very pretty distance.'

[9] *Fichtre!* (very trivial) *autant vaudrait nous battre.*

[10] Use the future (he will be); and see page 90, note [3], and page 49, note [5].

[11] *plus j'aurai de sang-froid à viser.*

[12] *En ce cas.*

[13] *il me semble.*

[14] See page 89, note [2].

[15] *Allons donc! cela n'a pas le sens commun* (or, *chansons que tout cela*).

[16] *Entre les gueules . . . .*, &c., *qu'il y ait trois . . . .*, &c., *ou un mille de distance, qu'est-ce que cela fait?*

Acres. Odds bullets,[1] no! by my valour, there is no merit in killing him so near![2] Do, my dear Sir Lucius, let me bring him down at a long shot:[3] a long shot, Sir Lucius, if you love me!

Sir L. Well, the gentleman's friend[4] and I must[5] settle that. But tell me now, Mr. Acres, in case of an accident, is there any little will or commission I could execute for you?

Acres. I am much obliged to you, Sir Lucius; but I don't understand—

Sir L. Why, you may think there's no being shot at without a little risk;[6] and, if an unlucky bullet should carry a quietus with it—I say it will be no time then to be bothering you about[7] family matters.

Acres. A quietus!

Sir L. For instance, now; if that should be the case, would you choose to be pickled,[8] and sent home? or would it be the same to you[9] to lie here in the Abbey? I'm told there is very snug lying[10] in the Abbey.

Acres. Pickled! Snug lying in the Abbey—Odds tremors![11] Sir Lucius, don't talk so!

Sir L. I suppose, Mr. Acres, you never were engaged[12] in an affair of this kind before.

Acres. No, Sir Lucius, never before?

Sir L. Ah! that's a pity;[13] there's nothing like being used to a thing.[14] Pray, now,[15] how would you receive the gentleman's shot?[16]

[1] *Balles de D—* (vulgar).
[2] *de si près.*
[3] 'do;' see page 88, note [2]; 'bring him down,' &c., *l'abattre à une longue portée.*
[4] *second,* in this sense; yet, there is no objection to using *ami.*
[5] See page 65, note [12].
[6] *Vous devez bien penser qu'on n'essuie pas le feu d'un adversaire sans courir quelques petits risques.*
[7] *et si par malheur une balle vient à* ('happen to,' 'should,') *vous étendre* (or, *coucher*—or, *jeter*—or, *laisser*) *sur le carreau, ce ne sera guère le moment de venir vous troubler la cervelle de.*
[8] *voudriez-vous être embaumé.*
[9] *ou vous serait-il égal.*
[10] *il y a de petits coins bien tranquilles.*
[11] *Tremblements de D—* (vulgar).
[12] 'to be engaged,' here, *se trouver engagé.*
[13] *c'est dommage* (in this sense).
[14] *d'avoir l'habitude des choses.*
[15] *Dites-moi, je vous prie.*
[16] Use the future (will you receive); 'the gentleman's shot,' *le feu de votre adversaire.*

Acres. Odds files! I've practised that;[1] there,[2] Sir Lucius, there[3]—(*puts himself into an attitude*)—a side-front, hey?[4] Odd! I'll make myself small enough:[5] I'll stand edgeways.[6]

Sir L. Now, you're quite out;[7] for if you stand so when I take my aim—(*Levelling at him.*)[8]

Acres. Zounds,[9] Sir Lucius! are you sure it is not cocked?[10]

Sir L. Never fear.

Acres. But—but—you don't know; it may go off of its own head![11]

Sir L. Pho! be easy.[12] Well, now,[13] if I hit you in the body, my bullet has a double chance; for if it misses a vital part of your right side, 'twill be very hard if it don't succeed[14] on the left.

Acres. A vital part!

Sir L. But there;[15] fix yourself so—(*Placing him*)—let him see the broad-side of your full front; there[16]—now a ball or two may pass clean through your body, and never do you any harm at all.[17]

Acres. Clean through me! a ball or two clean through me!

[1] *Serre-file de D*— (vulgar); 'to practise,' here, *s'exercer à.*

[2] *tenez.*

[3] *voyez;* or you may repeat *tenez.*

[4] *hein?*

[5] Leave out 'Odd;' 'small enough,' here, *le plus petit possible.*

[6] 'to stand edgeways,' *se présenter de côté;* or, *se tenir de biais.*

[7] *Non, vous n'y êtes pas.*

[8] (*Il le vise avec son pistolet*); or, (*Il lui présente le bout de son pistolet*). In speaking of muskets (not of pistols, as here), we also say *coucher quelqu'un en joue,* in this sense.

[9] *Diable* (vulgar).

[10] *armé.*

[11] *partir tout seul.*

[12] *soyez sans crainte;* or, *rassurez-vous;* or, *tranquillisez-vous;* or, again, *soyez tranquille.*

[13] 'now,' here, *donc.*

[14] *il y a à parier* (see page 68, note [11]) *qu'elle y réussira;* 'to succeed,' in the sense of 'to come to succession,' is *succéder,* and it is *réussir* in the sense of 'to have success.' We often say, familiarly, *ce sera bien le diable si,* as corresponding exactly to 'it will be very hard if,' but then generally when the thing mentioned is wished for.

[15] *Tenez.*

[16] *Présentez-vous complètement de face,—comme cela.*

[17] Leave out 'clean;'—'your body,' see page 11, note [1];—'any harm at all,' turn 'the least harm.'

Sir L. Ay, may they ;[1] and it is much the genteelest attitude into the bargain.[2]

Acres. Lookye ![3] Sir Lucius—I'd just as lieve[4] be shot in an awkward posture, as a genteel one ;[5] so, by my valour ! I will stand edgeways.

Sir L. (*Looking at his watch.*)[6] Sure, they don't mean to disappoint us ;[7] ha ! no, faith. I think I see them coming.

Acres. Eh ! what ! coming !—[8]

Sir L. Ay, who are those yonder, getting over the stile ?[9]

Acres. There are two of them[10] indeed ! well, let them come ; hey, Sir Lucius ! we—we—we—we—won't run.[11]

Sir L. Run !

Acres. No, I say, we won't run, by my valour !

Sir L. What the devil's the matter with you ?[12]

Acres. Nothing, nothing, my dear friend ; my dear Sir Lucius ; but I—I—I don't feel[13] quite so bold, somehow, as I did.[14]

Sir L. O fie ! consider[15] your honour.

Acres. Ay, true ; my honour ; do, Sir Lucius, edge in[16] a word or two, every now and then,[17] about my honour.

Sir L. Well, here they're coming. (*Looking.*)

Acres. Sir Lucius, if I wasn't with you I should almost think I was[18] afraid. If my valour should[19] leave me ! Valour will come and go.[20]

Sir L. Then pray keep it fast, while you have it.

[1] *Eh, mais, sans doute ;* or, *Oui, la chose est possible.*

[2] *en outre ;* and at the beginning of the sentence.

[3] *Tenez.*

[4] *j'aime autant.*

[5] Repeat both the preposition and the noun.

[6] See page 38, note [10].

[7] *Est-ce que, par hasard, il nous manquerait de parole ?*

[8] *Comment !—Qui venir ?*

[9] *le pas,* or, *la barrière.*

[10] Translate, 'they are two.'

[11] 'to run,' here, *se sauver.*

[12] *Que diable avez-vous donc ?* (We also say, in the same sense, *Qu'est-ce qui vous prend ?*)

[13] 'to feel,' here, *se sentir.*

[14] *que tout à l'heure* (lit., 'as just now'); see page 48, note [9], and page 34, note [1].—'somehow ;' render this by *à vrai dire,* and put it after *mais* (but).

[15] *songez à.*

[16] *m'adresser.*

[17] *de temps à autre.*

[18] Translate, 'I am afraid.'

[19] *allait ;* or, *venait à* (see above, note [7] of page 120).

[20] See page 45, note [4] ; also page 115, note [14], &c.

Acres. Sir Lucius, I doubt[1] it is going; yes, my valour is certainly going! it is sneaking off![2] I feel it oozing out, as it were, at the palms of my hands![3]

Sir L. Your honour; your honour.—Here they are.

Acres. Oh, that I was[4] safe at Clod Hall! or could be shot before I was aware![5]

LOUIS XI.

(*King of France; from* 1461 *to* 1483.)

BRAVE enough for every useful and political purpose, Louis had not a spark of that romantic valour, or[6] of the pride generally associated with it, which fought on[7] for the point of honour when the point[8] of utility had long been gained.[9] Calm, crafty, and profoundly attentive to his own interest, he made every sacrifice, both of pride and passion, which could interfere with it.[10] He was careful in disguising his real sentiments and purposes from all who[11] approached him, and frequently used the expressions, "that the king knew not how to reign who knew not how to

[1] *il me semble.*

[2] *elle m'échappe.*

[3] *pour ainsi dire, qui me glisse entre les doigts.*

[4] *que ne suis-je.*—'safe;' see page 117, note [11], and always translate it so when it means 'unscathed,' 'uninjured:' when it means 'secured,' the French for it is, *en sûreté*, and when it signifies 'affording safety' (as *e. g.*, a safe harbour) we use *sûr*.

[5] Leave out 'or;' *puissé-je être tué avant même que je m'en doute.* Notice that an acute accent is placed, for the sake of euphony, over the final *e* of *puisse* (pres. subj.). Observe also this construction, the pronoun being placed after the verb; the same thing takes place after *dusse* (imp. subj.) used in a similar way, as *dussé-je être tué, j'irai*, 'were I to be killed, I shall go there.' These kinds of sentences are elliptical, the governing verb or conjunction being understood: the first sentence is for *je désire que je puisse*, &c., and the second, for *bien que* (or, *quoique*) *je dusse*, &c.

[6] See page 42, note [7].

[7] See page 6, note [13]. It may be observed here, that the present tense would be preferable, the fact being a constant one.

[8] *but.*

[9] Simply, *est atteint.*

[10] *y nuire;* or, better, *le compromettre.*

[11] 'from,' here, d.—'all who, &c.; see page 32, note [8].

dissemble ;[1] and that, for himself, if he thought his very cap knew[2] his secrets, he would throw it into the[3] fire." No man of his own or of any other time better understood how to avail himself of the frailties of others, and when to avoid giving any advantage by the untimely indulgence of his own.[4]

He was by nature vindictive and cruel, even to the extent[5] of finding pleasure in the frequent executions which he commanded. But as no touch[6] of mercy ever induced him to spare when he could with safety condemn, so no sentiment[7] of vengeance ever stimulated him to a premature violence.[8] He seldom sprang on his prey till it was fairly within his grasp,[9] and till all hope of rescue was vain ; and his movements were so studiously disguised, that his success was generally what first announced to the world the object[10] he had been endeavouring to attain.

In like manner[11] the avarice of Louis gave way to[12] apparent profusion[13] when it was necessary to bribe the favourite or minister of a rival prince for[14] averting any impending attack, or[15] to break up any alliance confederated against him.[16] He was fond of licence and pleasure,[17] but not even his ruling passions ever withdrew him from the most regular attendance to public business and

[1] See p. 92, n. [13], and apply the rule to this case. Leave out 'how,' here, after 'to know' (*savoir*).

[2] Use *connaître*, here.

[3] *au ;* it would be speaking too pointedly to use *dans*, here.

[4] *de donner avantage sur lui en cédant inconsidérément aux siennes.*

[5] *au point.*

[6] *sentiment*, or, *mouvement.*

[7] *désir.*

[8] 'to stimulate,' *faire commettre.* —'a premature violence,' *un acte prématuré de violence.*

[9] *à sa portée.*

[10] *que ce n'était ordinairement que par le succès qu'il avait obtenu qu'on apprenait le but.*

[11] *De même.*

[12] *se changeait en ;* or, *faisait place à.*

[13] See page 26, note [2], page 27, note [14] ; and others. Yet, here, we might translate by, *une apparence de prodigalité.*

[14] *soit pour.*

[15] *soit.* It is optional (as mentioned page 66, note [15]), after *soit* ('whether') to use *ou*, or repeat *soit :* here, *soit* repeated is preferable, as we thereby avoid the awkward repetition of *ou*, expressed just above, before *le ministre.*

[16] *pour rompre une conféaération dirigée* (or, *une alliance formée*) *contre lui.*

[17] *les plaisirs et les divertissements.*

the affairs[1] of his kingdom. His knowledge of mankind was profound, and he had sought it in the private walks of life; in which he often personally mingled;[2] and, though naturally proud and haughty, he hesitated not, with an inattention to the arbitrary divisions[3] of society, which was then thought something portentously unnatural,[4] to raise from the lowest rank men whom he employed on the most important duties, and[5] knew so well how[6] to choose them, that he was rarely disappointed in[7] their qualities.

Yet there were contradictions in the character of this artful and able monarch; for human nature is never uniform. Himself the most false and insincere of mankind,[8] some of the greatest errors of his life arose from too rash a confidence in the honour and integrity of others. When these errors took place, they seem to have arisen from an over-refined system of[9] policy, which induced Louis[10] to assume the appearance of undoubting confidence in those whom it was his object to[11] over-reach; for, in his general[12] conduct, he was as jealous[13] and suspicious as any tyrant who ever breathed.[14]

Two other points may be noticed to complete the sketch of this formidable character, by which he rose among the rude chivalrous sovereigns of the period to the rank of a keeper among wild beasts, who, by superior wisdom and policy, by distribution of food, and some discipline by blows, comes finally to predominate over those who, if unsubjected by his arts, would by main strength have torn him to pieces.

[1] *ne l'empêchèrent jamais de donner régulièrement ses soins aux affaires publiques et à l'administration* (see page 49, note [8]).

[2] *et il l'avait acquise* (page 32, note [12]) *en se mêlant personnellement dans tous les rangs de la vie privée.* Put a full stop here (page 24, note [3]), and leave out 'and.'

[3] *distinctions.*

[4] *regardée comme aussi étrange que peu naturelle* (see p. 153, n. [19]).

[5] See page 23, note [6], and various other places.

[6] See preceding page, note [1].

[7] *se trompait rarement sur.*

[8] *des hommes.*

[9] *un raffinement excessif de sa.*

[10] translate, 'him.'

[11] *ceux qu'il se proposait de.*

[12] *ordinaire.*

[13] *méfiant;* and repeat 'as,' after 'and.'

[14] *qui ait jamais existé.* Notice this use of the subjunctive, after *aucun* (any), followed by a relative pronoun; as we have already seen it after *le seul,* at page 39, note [6].

The first of these attributes was Louis's[1] excessive superstition, a plague[2] with which[3] Heaven often afflicts those who refuse to listen to the dictates of religion. The remorse arising from his evil actions Louis never endeavoured to appease[4] by any relaxation in[5] his Macchiavelian stratagems, but laboured[6] in vain to soothe and silence that painful feeling[7] by superstitious observances,[8] severe penance,[9] and profuse gifts to the ecclesiastics. The second property,[10] with which the first is sometimes found[11] strangely united, was a disposition to low pleasures and obscure debauchery.[12] The wisest, or at least[13] the most crafty, sovereign of his time,[14] was fond of ordinary[15] life, and, being himself a man of wit, enjoyed the jests and repartees of social conversation[16] more than could have been expected from[17] other points of his character. He even mingled in the comic adventures of obscure intrigue, with a freedom little consistent with the habitual and guarded jealousy of his character;[18] and[19] was so fond of this species of humble[20] gallantry, that he caused[21] a number of its gay and licentious anecdotes to be enrolled in a collection well known to[22] book-collectors, in whose eyes (and the work is unfit for any other) the *right* edition is very precious.[23]—(WALTER SCOTT, *Quentin Durward.*)

[1] *de ces traits caractéristiques de Louis XI. était une.*

[2] See page 27, note [8].

[3] *dont.*

[4] Translate, 'Never Louis endeavoured to appease the remorse,' &c.

[5] *en changeant quelque chose à.*

[6] See page 23, note [6].

[7] *sa conscience.*

[8] *pratiques.*

[9] Use the plural.

[10] Simply, *Le second.*

[11] See page 8, note [15].

[12] Use the plural; 'obscure,' *secrètes.*

[13] *du moins;* this expression generally indicates a restriction of the preceding part of the proposition, whereas *au moins* commonly expresses a minimum, as, 'we were at least sixty,' *nous étions au moins soixante.*

[14] Use 'he' here, in French.

[15] *privée.*

[16] Simply, *de la conversation.*

[17] *d'après les.*

[18] *son naturel méfiant et ombrageux.* Put a full stop here.

[19] *Enfin, il.*

[20] *ignoble.*

[21] See page 9, note [14].

[22] *des.*

[23] *pour lesquels la* bonne *édition est d'un très grand prix, et qui seuls doivent se permettre d'y jeter les yeux.*

SKETCH OF CÆSAR'S CAREER AND CHARACTER.

THE man who broke the power of Gallia in an eight years' war has written[1] the history of the[2] war himself. He was a[3] soldier in his youth, like most Romans of rank,[4] and he had been a governor[3] in Spain shortly before he was[5] consul. But it was not till after he was more than forty years of age[6] that his military career commenced, and[7] he obtained a field wide enough for his daring and capacious genius. It was Cæsar's ambition[8] to conquer the Gauls, and it was prudent policy[9] in the Romans, for Italy was never safe[10] so long as the restless and warlike men beyond the[11] Alps were unsubdued. The rapidity of Cæsar's movements, the immense extent of country over which his military operations extended, his battles, his sieges, his defeats, and his victories, with their political consequences, give[12] to his work an untiring interest, if we read it with proper knowledge and in a proper way. Nor[13] let any man, who thinks that he knows[14] something of modern warfare,[15] venture to disparage either the Roman or his enemies without[16] a map always before him, and his attention well awake to the significance of a few words written in the Latin language, and written by Cæsar. The Gauls fought with courage and desperation; they showed military talent,[17] and in the arm of cavalry they were strong.[18] They were inferior in infantry and in their weapons;[19] and they were weakened by political disunion. Cæsar pursued

[1] Translate literally, 'has written himself.'
[2] *cette.*
[3] 'a soldier;' 'a governor;' see page 76, end of note [8].
[4] *nobles romains* (literally, 'Roman nobles').
[5] See page 7, note [7].
[6] *ce ne fut qu'après qu'il eut atteint l'âge de quarante ans* (or, *eut eu quarante ans révolus*—or, *accomplis*).
[7] See p. 3, n. [3], and p. 1, n. [8].
[8] Turn, 'Cæsar's ambition was.
[9] See p. 26, n. [2]; and others.
[10] See p. 123, n. [4].
[11] *qui habitaient au delà des.*
[12] See p. 20, n. [8].
[13] See page 15, note [2].
[14] See above, note [5], and the reference made there.
[15] *art militaire.* [16] *sans avoir.*
[17] Use the plural, in French.
[18] *et leurs armées étaient fortes en cavalerie;* or, *et l'arme de la cavalerie était leur fort.*
[19] *sous le rapport de l'infanterie et des armes.*

his bold career through hazards and dangers enough to have stopped[1] a prudent man; but his eyes were always open,[2] and his vigilance never slumbered; his presence of mind never left him, and he was full of resources in his vigorous understanding and his resolute will. He,[3] who said himself[4] that he was not cruel, who spared the lives of[5] Roman citizens, his enemies, who pardoned[6] his countrymen who would have taken his life,[7] pursued barbarians with unrelenting ferocity. He spared neither age nor sex; he slaughtered men in battle, in flight, and after submission; he plundered them, he sold them for[8] slaves; he mutilated them; he burnt their houses; he wasted their fields; he left them to perish in the winter, houseless[9] and without food. His most formidable enemy, who was cruel like himself,[10] and,[11] as active and as brave, the Gallic chief who, in the seventh year of the war, made a last effort to crush the Roman proconsul, and nobly surrendered to save his countrymen, was thrown into a Roman dungeon, to wait six years for Cæsar's triumph; and then[12] he was put to death.

Such a man, with all his great qualities, ought not to be made the[13] object of vulgar admiration,[14] as he often is by modern writers. He ought to be estimated justly. He was better than many, perhaps than most of his contemporaries; and that is all we can say.[15]—(GEORGE LONG, *Preface to his Edition of the Gallic War.*)

[1] *qui aurait suffi pour arrêter.*
[2] The French construction is, in such cases, 'he had always the eyes open.'
[3] *Le même homme.*
[4] Translate, 'who has said.'
[5] *fit grâce de la vie à.*
[6] See page 115, note [7].
[7] *qui en voulaient à ses jours.*
[8] *comme;* without any article.
[9] *sans abri;* or, *sans asile.*
[10] *lui.*
[11] *et de plus.*
[12] *après quoi.*
[13] *être représenté comme un.*
[14] No article, here, as at page 26, note [2]; but whilst we say, *un objet d'admiration vulgaire,* we should say, *l'objet d'une admiration vulgaire* (see page 27, note [14]).
[15] *et c'est dire autant qu'on en peut dire.*

THE DEAD ASS.

"AND this," said he, putting the remains of a crust into his wallet,[1] "and this should have been thy portion," said he, "hadst thou been alive to have shared it[2] with me." I thought, by[3] the accent, it had been[4] an apostrophe to his child; but 't was[5] to his ass, and to the very ass we had seen dead in the road, which[6] had occasioned La Fleur's misadventure. The man seemed to lament it much; and it[7] instantly brought into my mind Sancho's lamentation for[8] his; but he did it with more true touches of nature.[9]

The mourner[10] was sitting upon a stone bench at the door, with the ass's pannel and its bridle on one side,[11] which he took up from time to time, and laid them down, looked at them, and shook his head.[12] He then took his crust of bread out of his wallet again,[13] as if to[14] eat it, held it for some time in his hand, then laid it upon the bit of his ass's bridle .... looked wistfully at the little arrangement he had made .... and then gave[15] a sigh.

The simplicity of his grief drew numbers[16] about him; and La Fleur amongst the rest, whilst the horses were getting ready;[17] as I continued sitting in the post-chaise, I could see and hear over their heads.

[1] See page 22, note [1].—'remains;' use the singular.—'crust,' *croûte de pain.*

[2] *si tu avais vécu pour le partager.* [3] *à.*

[4] *que c'était.*

[5] *c'en était une.*

[6] *et qui.*

[7] *cela.*

[8] *sur.*

[9] *mais cet homme se plaignait avec des accents plus conformes à la nature;* or, *mais l'autre avait des traits plus frappants de naturel.*

[10] *L'affligé.*

[11] Turn, 'having beside him the pannel and the bridle of the ass, which,' &c.; see page 10, note [3].

[12] See page 27, note [3].

[13] *Ensuite il reprit . . . dans son . . .* &c.

[14] *comme pour.*

[15] *et poussa;* but we may also use *soupirer.*

[16] *nombre de gens.* The word *nombre,* thus used adverbially, for *beaucoup,* corresponds to the English 'numbers,' or to 'a number,' in the sense of 'a great number;' but in French, if we prefix the article *un* to the substantive *nombre,* it has not in that case the sense of 'a great number,' and it then requires the adjective *grand,* thus, *un grand nombre,* to give it that meaning.

[17] *pendant qu'on préparait* (page 8, note [15]) *les chevaux.*

He said he had come last[1] from Spain,[2] where he had been from the furthest borders[3] of Franconia; and had got so far on his return home,[4] when his ass died.[5] Every one seemed desirous to know what business could have taken so old and poor a man so far a journey from his own home.[6]

It had pleased Heaven, he said, to bless him with[7] three sons, the finest lads in[8] all Germany; but having in[9] one week lost two of the eldest of them by the small-pox, and the youngest falling[10] ill of the same distemper, he was afraid of being bereft of them all; and made a vow, if Heaven would not take him from him also, he would go[11] in gratitude to St. Iago[12] in Spain.

When the mourner got thus far on[13] his story, he stopped to pay nature her tribute,[14] and wept bitterly.

He said, Heaven had accepted the conditions; and that he had set out from his cottage with this poor creature, who had been a patient partner of his journey, that it had eat the same bread with him all the way, and was unto him as a friend.

Everybody who stood about,[15] heard the poor fellow with concern. La Fleur offered him money. The mourner said he did not want it .... it was not the value of the ass

[1] *arrivait en dernier lieu.*

[2] *de l'Espagne;* see p. 16, n. [10]. It is better to use the definite article, here, on account of *où* (where), which gives the noun a more definite meaning.

[3] *du fin fond.*

[4] *et qu'il avait déjà fait tout cela de chemin pour regagner son pays.*

[5] Translate, 'had died' (see page 66, note [12]).

[6] *ce qui avait pu décider* (see page 38, note [5]) *un homme si vieux et si pauvre à partir de chez lui pour un si long voyage.*

[7] *de lui accorder.*—'It had pleased,' &c.; see p. 31, n. [7].—'he said;' see p. 145, n. [12]. [8] See p. 32, n. [6].

[9] *en.* There is an essential difference between *dans* and *en* with reference to time. Thus, we say, 'I shall start for America *in* eleven days' (hence), *Je partirai pour l'Amérique* dans *onze jours;* but, *on va maintenant en Amérique* en *onze jours,* means 'people now go to America *in* eleven days' (in eleven days' time), in the sense of, 'it takes eleven days to accomplish the journey.'

[10] Translate, 'having fallen' (p. 116, note [11]).—'ill,' here, *atteint.*

[11] See page 7, note [7].—'in,' *par.*

[12] *Saint-Jacques.*—'in Spain;' see page 16, note [10].

[13] *en fut là de;* see page 59, note [6].

[14] See page 35, note [12].

[15] Simply, *Tous les assistants.*

.... but the loss of him....[1] the ass, he said he was assured, loved him.... and upon this told them a long story of a mischance upon their passage over the Pyrenean mountains which had[2] separated them from each other[3] three days; during which time[4] the ass had sought him as much as he had sought the ass, and that they had scarce either eat or drank till they met.[5]

"Thou hast one comfort, friend," said I, "at least,[6] in the loss of thy poor beast; I 'm sure thou hast been a merciful master to him...."—"Alas!" said the mourner, "I thought so, when he was alive; but now that he is dead, I think otherwise. I fear the weight of myself and my afflictions together[7] have been[8] too much for him, they have[9] shortened the poor creature's days, and I fear I have[10] them to answer for."[11]—"Shame on the[12] world!" said I to myself; "did we love each other[13] as this poor soul[14] but loved his ass, 't would be something."—(STERNE, *Sentimental Journey.*)

THE STARLING.

THE mind sits[15] terrified at the[16] objects she has magnified herself and blackened: reduce them to their proper size and hue, she overlooks them.[17] "'Tis

[1] *sa perte.*

[2] *qui, à leur passage dans les Pyrénées, les avait;* see page 10, note [3], and page 32, note [12].

[3] See page 10, note [9].

[4] Translate, '.... three days, during which the ass,' &c.

[5] *n'avaient presque ni mangé ni bu jusqu'à ce qu'ils se fussent* (or, simply, ... *ni bu qu'ils ne se fussent*) *retrouvés.*

[6] *L'ami, dis-je, tu as ...., du moins* (see page 126, note [12]).—In familiar talk, we thus use the definite article before such words as *ami, homme, femme, fille,* when addressing an inferior and unknown person.

[7] *mon poids joint à celui de mes afflictions.*

[8] See page 37, note [14].

[9] 'they;' use the singular.—'have;' see page 79, note [15].

[10] See page 7, note [7].

[11] *à en répondre.*

[12] *au.*

[13] See p. 38, n. [13], and p. 48, n. [13].

[14] *homme;* and leave out 'but.'

[15] *reste.*

[16] *à la vue des.*

[17] *il n'y fait plus attention.* In speaking of persons, instead of things, we should say, *il ne fait plus attention à eux* (masc.—or, *à elles,* femin.; and also *à lui,* masc. sing., and *à elle,* fem. sing.), but

true,"[1] said I, correcting the proposition, "the Bastille is not an evil to be despised;[2] but strip it of its towers, fill up the *fossé*, unbarricade the doors, call it simply a confinement,[3] and suppose 't is some tyrant[4] of a distemper, and not of a man which holds you in it, the evil vanishes, and you bear the other half[5] without complaint."

I was interrupted in the hey-day[6] of this soliloquy with[7] a voice which I took to be[8] of a child, which complained *it could not*[9] *get out.* I looked up and down the passage,[10] and seeing neither man, woman, or child,[11] I went out without farther attention.

In my return back through the passage, I heard the same words repeated twice over;[12] and looking up,[13] I saw it was a starling hung[14] in a little cage. *I can't get out, I can't get out,* said[15] the Starling.

I stood looking at[16] the bird; and to every person who came through the passage it ran fluttering to the[17] side toward which they approached it, with the same lamentation of its captivity. . . . *I can't get out,* said the starling. —"God help thee!" said I, "but I'll let thee out,[18] cost what it will."[19] So I turned about the cage to get to the

not *leur* (nor *lui*, sing.). See page 20, note [15]. The rule on this point will presently be explained at full length (p. 260, n. [1]).

[1] *Il est vrai; il*, instead of *ce*, here: if 'it' (taken in the sense of the demonstrative pronoun 'that') related to what precedes, instead of depending on the following *que* ('that,'—conjunction, either expressed or understood, in English), we should then translate 'it is true' by *c'est vrai.*

[2] *à mépriser.*

[3] *une retraite forcée.*

[4] *la tyrannie.*

[5] *le reste.*

[6] *les boutades.*

[7] *par.*

[8] Translate, 'took for that.'

[9] See page 7, note [7].

[10] *d'un bout à l'autre du corridor.*

[11] See page 42, note [7].

[12] Translate, 'I heard repeat twice,' &c., and leave out 'over.'

[13] *levant les yeux* (page 27, note [3]).

[14] Leave this word out.

[15] See page 1, note [6], and page 55, note [8].

[16] 'to stand looking at,' *rester à regarder.*

[17] *du.*

[18] *je vais te faire sortir* (see page 6, note [13]). Whenever the fact mentioned is going to take place immediately, the French prefer using thus the verb *aller* to employing the future, as is done in English: as, in this common phrase, 'Why? If you will listen, I'll tell you (why),' *Pourquoi? Si vous voulez bien m'écouter, je vais vous le dire* (not *je vous le dirai*).

[19] *coûte que coûte.* The English student is particularly cautioned against some gross blunders, of

door; it was twisted and double-twisted so fast with wire,[1] there was no getting it open without pulling[2] the cage to pieces. . . . I took both hands to it.[3]

The bird flew to the place where I was attempting his deliverance, and thrusting his[4] head through the trellis, pressed[5] his breast against it, as if impatient.[6] "I fear, poor creature!" said I, "I cannot[7] get thee at liberty." . . . . "*No*," said the starling . . . . "*I can't get out, I can't get out*," said the starling.[8]

I vow I never had my affections more tenderly awakened; nor[9] do I remember an incident in my life where[10] the dissipated spirits, to which my reason had been a bubble, were[11] so suddenly called home.[12] Mechanical as[13] the notes were,[14] yet so true in tune to Nature

syntax and orthography, which are current in England among even well-educated persons, with regard to many French expressions which have been adopted in the English language, and were accepted at first most likely from exceedingly incompetent hands. Thus, *coûte* qui *coûte*, instead of *coûte* que *coûte*; *double* entendre, instead of *double* entente; *se battre* à l'outrance, instead of *se battre* à outrance; &c., &c. It is really a very great pity that these mistakes, which are only a small portion of those now current, are so generally in use that they cannot, I am afraid, be easily eradicated. I shall have to notice a few more in the course of this work.

[1] *elle était entortillée d'un double fil de fer* (or, *fil d'archal*), *et si fortement.*

[2] *qu'il n'y avait pas moyen de l'ouvrir sans mettre.*

[3] *Je m'y pris des deux mains.*

[4] We sometimes deviate, for the sake of emphasis, from the rule given page 27, note [3].

[5] 'flew;' 'pressed;' see page 1, note [6] and page 55, note [8]; also page 31, note [1].

[6] See page 29, note [12]; and others. But we may here translate, 'as with impatience.'

[7] See page 7, note [7].

[8] 'said,' here, that is, ejaculated all at once; use the preterite, accordingly, not the imperfect.

[9] See page 15, note [2].

[10] See page 3, note [18].

[11] Translate here by the compound of the present subjunctive (see page 35, note [30]).

[12] *rappelés au logis.* The word *logis* is not often used in this sense, except in the common phrase, *la folle du logis*, used to designate that very freakish faculty—imagination.

[13] Translate here by *Quelque . . . que;* and see p. 47, end of n. [4]. *Quelque*, 'however' or 'whatever,' is spelt in three ways:—1st, before a substantive, in one word, and it agrees with that substantive, as, *quelques talents* (whatever talents) *qu'il ait;* 2nd, before an adjective, in one word, but remains invariable, as *quelque grands* (however great) *que soient ses talents*—yet, if that adjective should itself be followed by a noun, *quelque* will agree, as, *quelques grands talents qu'il ait;* 3rd, before a verb, in two words, the first of which, only, agrees, as, *quels que soient ses talents.*

[14] See page 3, note [8].

were they chaunted[1] that in one moment they overthrew all my systematical reasoning,[2] upon the Bastille, and I heavily walked up stairs,[3] unsaying every word[4] I had said in going down them.

"Disguise thyself as thou wilt, still,[5] Slavery!" said I.... "still thou art[6] a bitter draught! And though thousands[7] in all ages have been made[8] to drink of thee, thou art no less bitter on that account[9].... 'Tis thou, thrice sweet and gracious Goddess," addressing myself to LIBERTY, "whom all, in public or in private, worship, whose taste is grateful, and ever will be so, till Nature herself shall change.[10] No tint of words can spot thy snowy mantle, or,[11] chymic power turn thy sceptre into iron. With thee to smile upon him[12] as he eats his crust, the swain is happier than the monarch, from whose court[13] thou art exiled. "Gracious[14] Heaven!" cried I, kneeling down upon the last step but one in my ascent,[15] "grant me but[16] health, thou great Bestower of it,[17] and give me but[18] this fair Goddess as my[19] companion, and shower down thy mitres, if it seems good[20] unto thy divine Providence, upon those heads which are aching for them."[21]—(STERNE, *Sentimental Journey.*)

[1] Leave out 'yet' (page 108, note [4]).—*elles étaient chantées dans un accord si parfait avec la nature;* or, *elles étaient si conformes à l'accent de la nature.*

[2] Use the plural.

[3] *l'escalier* (singular). See page 53, note [2].

[4] See page 28, note [3].

[5] 'thou wilt;' use the future (of *vouloir*); and leave out 'still' in the first instance.

[6] Again here, use the future.

[7] *des milliers* (or, more truly, *des millions*) *d'hommes.*

[8] Use the verb *forcer.*

[9] *tu n'en es pas moins amer pour cela.*

[10] Remember that *jusqu'à ce que* frequently governs the subjunctive.

[11] Translate by 'no,' repeated.

[12] *pour lui sourire.*

[13] *de la cour duquel* (or, *de qui*). When there is a preposition between 'whose' and the noun to which it relates, we must use *duquel, de laquelle, desquels,* and *desquelles,* according to the gender and number, instead of using *dont,* which can never be preceded by a preposition; and, if we speak of persons, *de qui* may be used as well as *duquel,* &c.

[14] *miséricordieux.*

[15] Simply, *sur l'avant-dernière marche.*

[16] *seulement;* which is more emphatic than *ne . . . que.*

[17] Translate, 'its great,' &c.

[18] *ne . . . que;* to avoid an unnecessary repetition.

[19] Simply, *pour.*

[20] *si bon semble.*

[21] *qui en sèchent d'envie.*

FOX.

Mr. Fox's eloquence was of a kind which to comprehend you must have heard himself.[1] When he got fairly into[2] his subject, was heartily warmed with it, he poured forth words and periods of fire that smote you, and deprived you of all power to reflect and rescue yourself, while he went on to seize[3] the faculties of the listener, and carry them captive along with him whithersoever he pleased[4] to rush. It is ridiculous to doubt that he was[5] a far closer reasoner, a much more argumentative speaker than[6] Demosthenes; as much more so as Demosthenes would perhaps have been than Fox,[7] had he lived in our times[8] and had to address[9] an English House[10] of Commons. For it is the kindred mistake of[11] those who fancy that the two were like each,[12] to imagine that the Grecian's orations are long chains of ratiocination, like Sir William Grant's arguments, or Euclid's demonstrations. They are close to the point;[13] they are full of impressive allusions; they abound in expressions of the adversary's inconsistency; they are loaded with bitter invective; they never lose

[1] Turn, 'Mr. Fox had a kind of eloquence which one cannot comprehend without having heard the orator himself.'

[2] *Quand il entrait en plein dans.*

[3] *tout en s'emparant de.*

[4] *il lui plaisait* (literally, 'it pleased to him'). See p. 1, n. [6], p. 55, n. [8], and p. 31, n. [7]. The verb *plaire* is not used, in French, as above in the text; thus *je plais, tu plais*, &c., 'I please,' &c., are only taken in the sense of 'I give pleasure,' 'I am pleasing, or pleasant,' &c., never in that of 'I am pleased,' &c.

[5] Remember that *douter* governs the subjunctive (without *ne*, when conjugated affirmatively, and with *ne* when negatively, which is the reverse with *craindre*, as seen page 37, note [14]).

[6] Turn, 'that his reasonings were (subj.) far closer, his speeches much richer in argumentation, than those of.'

[7] Turn, 'he was by as much—or simply, as—(*d'autant*, or, simply, *aussi*) superior to Demosthenes in this double respect (*sous . . . rapport*) as Demosthenes would perhaps have been (see p. 19, n. [5], and p. 5, n. [14]) to Fox.'

[8] *temps* (singular), or *jours* (plural).

[9] *s'adresser à.* [10] *Chambre.*

[11] *une erreur commune chez* (or, *particulière à*).

[12] *ces deux orateurs se ressemblent.*

[13] *Elles ne s'écartent* (or, *ne s'éloignent*) *jamais de la question*; or, *Tout y est rigoureusement au fait*; or, again, *Tout y va droit au but.*

sight of the subject;[1] and they never quit hold of[2] the hearer by the striking appeals they make to his strongest feelings and his favourite recollections: to the heart, or to the quick and immediate sense of inconsistency, they are always addressed,[3] and find their way thither[4] by the shortest and surest road; but to the head, to the calm and sober judgment, as pieces of argumentation, they assuredly are not addressed.[5] But Mr. Fox, as he went along, and exposed absurdity, and made inconsistent arguments clash,[6] and laid bare[7] shuffling or hypocrisy, and showered down upon meanness, or upon cruelty, or upon oppression, a pitiless storm of the most fierce invective, was ever forging also[8] the long, and compacted, and massive chain of pure demonstration.

There was no weapon of argument[9] which this great orator more happily or[10] more frequently wielded than wit, the wit which exposes to ridicule the absurdity or inconsistency of an adverse argument. It has been said[11] of him, that he[12] was the wittiest speaker of his times;[13] and they[14] were the times of Sheridan and of Windham. This was Mr. Canning's opinion, and it was also Mr. Pitt's. There was nothing more awful in Mr. Pitt's sarcasm, nothing so vexatious in Mr. Canning's light and galling raillery, as the battering and piercing wit[15] with which Mr. Fox so often interrupted, but always supported, the heavy artillery of his argumentative declamation.

In most of the external qualities of oratory,[16] Mr. Fox was certainly deficient, being of an unwieldy person,[17] without any grace of action, with a voice of little compass, and which,

[1] The French construction is, 'they never lose the subject of sight,' or, 'they never lose of sight the subject;' but never '... lose sight of,' &c.

[2] *captivent jusqu'au bout.*

[3] Begin so, 'they are always addressed to the heart,' &c.

[4] *s'y font jour;* or, *s'y introduisent.*

[5] Invert the last part of this proposition, in the same way as in the preceding one (note [3]).

[6] 'to make clash,' *mettre en conflit.*

[7] 'to lay bare,' *mettre à nu.*

[8] *ne cessait en même temps de forger* (see page 48, note [12]).

[9] *argumentation.*

[10] See p. 42, n. 7. [11] See p. 8, n. 15.

[12] See p. 118, n. 15.

[13] Use the singular.

[14] See p. 72, n. 13.

[15] *les rudes bordées et les traits perçants de l'esprit.* [16] *de l'orateur.*

[17] *lourd de sa personne.*

when pressed[1] in the vehemence of his speech, became shrill almost to a cry or squeak;[2] yet all this was absolutely forgotten in the moment when the torrent began to pour. Some of the undertones[3] of his voice were peculiarly sweet; and there was even in the shrill and piercing sounds which he uttered, when at the more exalted pitch, a power that thrilled the heart of the hearer. His pronunciation of our language was singularly beautiful, and his use of it[4] pure and chaste to[5] severity. As he rejected, from[6] the correctness of his taste, all vicious ornaments, and was most sparing, indeed, in the use of figures at all,[7] so, in his choice of words,[8] he justly shunned foreign idiom,[9] or words borrowed whether from the ancient or modern languages,[10] and affected the pure Saxon tongue,[11] the resources of which are unknown to so many who use it, both in writing and in speaking.[12]—(Lord Brougham.)

[1] See page 29, note [18].

[2] *se faisait aigu jusqu'à* (or, *au point de*) *ne plus être presque qu'un cri.*

[3] *tons bas.*

[4] *et son expression;* or, *et l'usage qu'il en faisait.*

[5] *jusqu'à.*

[6] *par suite de.*

[7] *était même très réservé dans l'emploi de figures;* or, better, *était même fort sobre de figures.*

[8] Turn, 'in the choice of the words' (see page 28, note [3]).

[9] Use the plural; and see page 101, note [8].

[10] Translate as if the English were, 'from the ancient languages or from the modern languages (or, the modern ones)'.

[11] *le saxon pur.*

[12] *à un si grand nombre de personnes . . .* &c., *tant pour écrire que pour parler.*

MONTAIGNE.[1]

THE "Essays of Montaigne," the first edition of which appeared at Bordeaux in 1580, make, in several respects, an[2] epoch in literature, less on account of their real importance, or the novel truths they contain, than of their influence upon the taste and the opinions of Europe. They are the first *provocatio ad populum*, the first appeal from the porch and the academy, to the haunts of busy and of idle men; the first book that taught the unlearned reader to observe and reflect for himself on questions of moral philosophy. In an age when every topic of this nature was treated systematically and in[3] a didactic form, he broke out[4] without connexion of chapters, with all the digressions that levity and garrulous egotism could suggest, with a very delightful, but, at that time, most unusual rapidity of transition from seriousness to gaiety.[5] It would be to anticipate much of what[6] will demand attention in the ensuing century were we to[7] mention here the conspicuous writers who, more or less directly, and with[8] more or less of close[9] imitation, may be classed in the school of Montaigne; it embraces, in fact, a large proportion[10] of French and English literature,[11] and especially of that which has borrowed his title of

[1] Michel de Montaigne; the celebrated French writer, born in 1533, and died 1592.

[2] Leave out this article, here. In the same way, we say, *faire école, faire image*, &c. &c.

[3] *sous.*

[4] *Montaigne lança dans le monde un livre* (see page 10, note [3]).

[5] *dont les différents chapitres n'ont entre eux aucune liaison; un livre rempli de toutes les digressions que peut suggérer* (see page 3, note [3]) *un esprit léger, vaniteux et jaseur; un livre remarquable enfin par la rapidité de transition du sérieux au plaisant, variété* (see page 27, note [8]) *d'autant plus piquante qu'elle* (lit., 'the more . . . because') *était alors plus rare.*

[6] *sur un sujet qui.*

[7] 'were we to,' *que de.* Remember that the use of *que*, in such cases, is quite idiomatic; as *c'est se tromper* que *de croire*, 'it is a mistake to believe.' See page 87, note [1], and page 66, note [5].

[8] *et par suite de* (and see page 26, note [2]).

[9] 'close,' here, *heureuse.*

[10] *une portion considérable.*

[11] *des littératures française et anglaise* (or, as some grammarians will have it, contrary to general custom, *de la littérature française et de la littérature anglaise*—what an awkward phrase!)

"Essays." No prose writer[1] of the sixteenth century has been so generally read, nor probably given so much delight. Whatever may be our estimate of Montaigne as a philosopher,[2] a name which he was far from arrogating, there will be but one opinion of the felicity and brightness of his genius.

It is a striking proof of these qualities, that we cannot help believing him to have struck out all his thoughts by a spontaneous effort of his mind, and to have fallen afterwards[3] upon his quotations and examples by happy accident.[4] I have little doubt but that the process was different,[5] and that, either by dint of memory, though he absolutely disclaims the possessing a good one,[6] or by the usual method of common-placing,[7] he had made his reading instrumental to excite his own[8] ingenious and fearless understanding. * * * *

His quotations, though they perhaps make more than one[9] half of his "Essays," seem parts of himself,[10] and are like limbs of his own mind, which could not be separated without laceration. But over all[11] is spread a charm of a fascinating simplicity, and an apparent abandonment of the whole man to the easy inspiration of genius, combined with a good-nature,[12] though rather too Epicurean

[1] *prosateur.*

[2] See page 133, note [13]. Turn, 'Whatever idea we may make to ourselves of the merit of M—— as a philosopher;' see p. 283, note [6].

[3] 'To strike out,' *faire jaillir.* But we had better turn so:—'A striking proof of these qualities, is, (see page 39, note [6]) that one (*on*) cannot help (*s'empêcher de*, in this sense) believing (infinit., in French) that all his thoughts have struck—or, broken—out (*ont jailli*) spontaneously from his mind, and that he has fallen (see page 116, note [11]) only (see page 6, note [6]) afterwards.'

[4] See page 22, note [1], as well as page 26, note [2].

[5] *Il est peu douteux pour moi qu'il a dû procéder différemment.*

[6] Turn, 'though he pretends that his was not good.'

[7] 'or;' see page 66, note [15].—'usual;' see page 45, note [11].—'of common-placing,' *consistant à faire des extraits et à prendre des notes.*

[8] *il avait puisé dans ses lectures les textes et les sujets sur lesquels s'exerçait son.*

[9] 'than;' see page 60, note [6].—'one,' here, *la.*

[10] 'parts of himself,' *faire corps avec lui.*

[11] *sur l'ensemble.*

[12] *une bonhomie.* This is another of those expressions, mentioned at page 132, note [12], and which have passed current in England with a wrong spelling. I have seen this word repeatedly spelt *bonhommie*, with two *m*'s instead of one *m* only, in books, newspapers, &c.

and destitute of moral energy, which,[1] for that very reason, made him a favourite with men of similar dispositions, for whom courts,. and camps, and country mansions, were the proper soil.[2]

Montaigne is superior to any of the ancients in liveliness, in that careless and rapid style, where one thought springs naturally, but not consecutively, from another by analogical rather than deductive connexion,[3] so that, while the reader seems to be following a train[4] of arguments, he is imperceptibly hurried to a distance by some contingent association.[5] . . . He sometimes makes a show of coming back from his excursions;[6] but he has generally exhausted himself before he does so. This is what men love to practise (not advantageously for their severe studies) in their own thoughts;[7] they love to follow the casual associations that lead them through pleasant labyrinths, as one riding along the high road is glad[8] to deviate a little into the woods, though it may sometimes happen that he will lose his way, and find himself far remote from his inn.[9] And such is the conversational style[10] of lively and eloquent old men. We converse with Montaigne, or rather hear him talk: it is almost impossible to read his "Essays" without thinking[11] that he speaks to us; we see his cheerful brow, his sparkling

This mistake has probably arisen from the fact that *bonhomme* (page 66, note [19]) is spelt with a double *m*. The chance of these blunders still increasing is very great: now that French is learnt everywhere in England, what with the many worthless books, and bad teachers, the matter becomes a serious one, as nothing less than the formation of an Anglo-French dialect, of a hybrid language—if so it may be called—must finally be the result.

[1] *mais qui.*

[2] *ne pouvait manquer de plaire aux hommes d'une disposition semblable, aux hôtes des cours, des camps et des châteaux.*

[3] *les pensées jaillissent naturellement les unes des autres, mais sans enchaînement régulier; elles se lient par analogie, plutôt que par conséquence logique.*

[4] *une série.*

[5] *entraîné au loin par quelques rapports accidentels.*

[6] *paraît quelquefois* (page 19, note [5]) *vouloir revenir à son sujet.*

[7] *Telle est la marche que les hommes se plaisent à suivre avec leurs pensées (il est vrai que ce n'est pas à l'avantage de leurs études plus graves).*

[8] *semblables au voyageur cheminant sur une grande route, qui se plaît à.*

[9] *mais à qui il arrive quelquefois de se perdre et de s'égarer loin de son gîte.*

[10] Simply, *la conversation.*

[11] *sans se figurer.*

eye, his negligent but gentlemanly demeanour;[1] we picture him in his arm-chair, with his few books round the room, and Plutarch[2] on the table.—(HALLAM, *Introduction to the Literature of Europe.*)

THE VICAR OF WAKEFIELD AND HIS FAMILY.

I WAS ever[3] of opinion that the honest man, who married and brought up[4] a large family, did more service[5] than he who[6] continued single, and only talked of population.[7] From this motive, I had scarce taken orders a year before I[8] began to think seriously of matrimony, and chose my wife as she did her wedding-gown—not for a fine glossy surface, but such qualities as would wear well.[9] To do her justice,[10] she was a good-natured, notable woman,[11] and as for education, there were few country ladies who could show more.[12] She could read any English book without much spelling;[13] but for pickling, preserving,[14] and cookery, none could excel her. She prided herself

[1] *cette aisance de manières, ce laisser-aller dans lequel on reconnaît encore l'homme du monde.*

[2] *entouré de quelques livres favoris, et son Plutarque.*

[3] Translate, 'I have ever been.'

[4] Use the present (as at page 128, note [7]).—'large;' see page 42, note [19].

[5] 'to do more service,' *être plus utile.*

[6] See page 88, note [14].

[7] *et se contente de disserter sur la population* (or, *de parler population;*—in the same way we say, without any preposition or article, *parler musique, littérature, théâtres,* &c. &c.)

[8] *un an, tout au plus, après avoir pris les ordres, je;* or, *à peine avais-je* (page 32, note [9]) *pris les ordres depuis un an que je;* or, *à peine étais-je depuis un an dans les ordres que je;* or, again, *il y avait à peine un an que j'avais pris—que j'étais dans—les ordres, lorsque je.*

[9] *non sur le brillant de l'étoffe, mais sur les qualités qui garantissaient le bon user.*

[10] 'to do justice to one,' *rendre justice à quelqu'un.*

[11] *elle était d'une excellente nature, et laborieuse;* or, *elle avait un excellent naturel et de l'activité.*

[12] Translate, 'show more of it than she.'

[13] *assez couramment, toute espèce de livre anglais* (or, *quelque livre anglais que ce fût*—see page 47, end of note [4], and page 22, note [9]).

[14] *les conserves au vinaigre* (or, simply, here, as the context is plain, *les conserves*), *les confitures.*

also upon being an excellent contriver in housekeeping;[1] though I could never find[2] that we grew richer with all her contrivances.

However, we loved each other[3] tenderly, and our fondness increased as we grew old. There was, in fact, nothing that could[4] make us angry with[5] the world or each other.[6] We had an elegant house, situate in a fine country,[7] and a good neighbourhood. The year was spent[8] in moral or rural amusements,[9] in visiting our rich neighbours, and relieving such as[10] were poor. We had no revolutions to fear, nor fatigues to undergo; all our adventures were by the[11] fireside, and all our migrations[12] from the blue bed to the brown.[13]

As we lived[14] near the road, we often had the traveller or stranger to visit us, to taste[15] our gooseberry-wine, for which we had great reputation; and I profess,[16] with the veracity of an historian, that I never knew one of them[17] find fault with it.[18] Our cousins, too, even to the fortieth remove,[19] all remembered their affinity, without any help from[20] the herald's office,[21] and came very frequently to

[1] *Elle se piquait d'être une femme de ménage des plus habiles.*

[2] Translate, 'I have never found;'—'to find,' in this sense, *s'apercevoir.*

[3] See page 38, note [12].

[4] See page 35, note [20], and page 22, note [9].

[5] *nous donner de l'humeur contre.*

[6] Repeat the preposition, and see page 10, note [9].

[7] When 'country' means the reverse of 'town,' being taken in the sense of the Latin *rus, ruris,* the French for it is rather *campagne* than *pays.*

[8] See page 8, note [15], and page 104, note [12].

[9] *à jouir des plaisirs de l'âme et des champs.* See page 240, note [4].

[10] Translate, 'those who.'

[11] *au.*

[12] *voyages.*

[13] *de la chambre bleue à la chambre brune.*

[14] Remember that 'to live,' in the sense of 'to dwell,' is *demeurer,* or *habiter,* not *vivre* (p. 61, n. [12]).

[15] Translate, 'the traveller and the stranger often came (page 19, note [5]) to taste.'

[16] 'to profess,' in this sense, *affirmer.*

[17] 'I never knew;' translate, 'never I saw.'—'saw one of them,' *en . . . un seul.*

[18] *y trouver à redire;* or, *y trouver le mot à dire.*

[19] *degré.* Either leave out 'all,' which is not necessary here, or put it after the verb.

[20] *sans avoir besoin de recourir à.*

[21] *l'*Herald's Office. We must keep the English expression here: there is nothing of the kind in France; if, however, we must give a nearly equivalent French expression, we may say, ... *à aucun registre* (or, *à aucune table*) *généalogique.*

see us. Some of them did us no great honour by these claims of kindred; as we had the blind, the maimed, and the halt amongst the number.[1] However, my wife always insisted that, as they were the same *flesh and blood*, they should sit with us at the same table;[2] so that, if we had not very rich, we generally had very happy friends about us;[3] for this remark will hold good through life, that[4] the poorer the guest,[5] the better pleased he ever is with being treated;[6] and as some men gaze with admiration at the colours of a tulip or[7] the wing of a butterfly, so I was by nature an admirer of happy human faces.[8] However, when any one[9] of our relations was found to be[10] a person of a very bad character,[11] a troublesome guest,[12] or one we desired to get rid of,[13] upon his leaving my house, I ever took care[14] to lend him a riding-coat,[15] or a pair of boots, or sometimes a horse of small value,[16] and I always had[17] the satisfaction to find that he never[18] came back to return them. By this the house was cleared of such as we did not like; but never was the family of Wakefield known to turn the traveller or the poor dependent out of doors.[19]

[1] Begin and translate, 'as (*car*), in the number, figured' . . ., &c.

[2] Turn, 'After all, said my wife, it is *same flesh and same blood;* and she insisted always to (*pour*) make them sit (*asseoir*, without the reflective pronoun *se*, after *faire*) at the same table with us (*que nous*).'

[3] Turn, 'therefore (*aussi*) we were (see page 32, note [9]) habitually surrounded by (*de*) friends, if not rich, at least (page 126, note [13]) happy.'

[4] *car, et c'est une remarque dont, toute la vie, vous sentirez la justesse.*

[5] Supply the ellipsis of the verb ('is'); and see page 90, note [3], and page 87, note [15].

[6] Turn, 'more (see page 49, note [5]) he enjoys seeing himself (*jouit de se voir*) well treated.'

[7] *restent en extase* (or, *s'extasient*) *devant les nuances . . . ou devant.*

[8] *j'aimais, par instinct* (or, *par nature*), *à contempler l'expression du bonheur sur la figure humaine.*

[9] *dans l'un.*

[10] *nous reconnaissions.*

[11] *de très mauvaises mœurs;* or, *de très mauvaise vie.*

[12] *un fâcheux.*

[13] 'or one,' *un hôte.*—'we desired' . . . &c.; see page 1, note[13]. —'to get rid,' in a general way, *se défaire* (literally, to rid oneself).

[14] Turn, 'I had ever care (*soin* —page 111, note [5]), upon his leaving my house (*au moment où il nous quittait*).'

[15] *une redingote de voyage;* or, simply, *une redingote*, which, however, more commonly corresponds to 'a frock coat.'

[16] *de peu de valeur.*

[17] Translate, 'have had.'

[18] *de voir que pas un.*—'came back;' translate, 'has come back' (see page 116, note [11]).

[19] *mais la famille de Wakefield n'a jamais passé pour avoir fermé sa porte au voyageur ou au pauvre*

Thus we lived several years in a state of much happiness; not but that[1] we sometimes had[2] those little rubs which Providence sends to enhance the value of its favours. My orchard was often robbed by schoolboys, and my wife's custards plundered by the cats or the children. The squire[3] would sometimes fall asleep in[4] the most pathetic parts of my sermon, or his lady[5] return my wife's civilities at church with a mutilated courtesy.[6] But we soon got over the uneasiness caused by such accidents,[7] and usually in[8] three or four days began to wonder how they vexed us.[9]

My children, the offspring of temperance, as they were educated without softness, so they were at once well-formed and healthy;[10] my sons[11] hardy and active, my daughters beautiful and blooming.[12] Our eldest son was named George, after[13] his uncle, who left us ten thousand pounds.[14] Our second child, a girl, I intended to call after her aunt Grissel;[15] but my wife, who had lately been reading romances, insisted upon her being called Olivia.[16] In less than[17] another year, we had another daughter, and now[18]

malheureux; or, *mais jamais on n'a pu dire que la famille de W— ait fermé sa porte au voyageur ou à l'indigent.*

[1] *non que.*

[2] See page 35, note [20], and page 25, note [11].

[3] *châtelain;* or, *seigneur de l'endroit.*

[4] 'to fall asleep,' *s'endormir.*—'in,' *à* here.—See page 45, note [4].

[5] *la châtelaine.*—'to return,' in this sense, *répondre à.*

[6] *par une révérence un peu écourtée.*

[7] *nous nous consolions bientôt de ces sortes d'accidents;* or, *nous nous mettions promptement au-dessus du chagrin que nous causaient ces accidents* (p. 3, n. [3]).

[8] 'in,' here, *au bout de.*

[9] *nous nous trouvions tout* (page 55, note [4]) *surpris de nous en être préoccupés*—see page 18, note [8]—(or, *d'avoir pu nous en affecter*—see page 38, note [5]; page 44, note [3]; and others).

[10] *Mes enfants devaient, à notre tempérance et à une éducation sans mollesse, une bonne constitution et une bonne santé.*

[11] Translate, 'my sons were.'

[12] *fraîches.*

[13] *s'appela G—, du nom de.* We use here the preterite, in preference to the imperfect, as 'was named George' is taken, in the text, rather in the sense of 'we gave him that name,' than in that of 'such was the name he usually went by.' Yet, in this case, the use of the imperfect may be tolerated.

[14] Translate, 'who had left us.'—'pounds;' see page 72, note [4].

[15] Translate, 'Our second child was a girl; I intended to give her the name of her aunt, G—.'

[16] *insista pour le nom d'O—;* or, *insista pour* (or, *voulut absolument*) *qu'elle s'appelât* (or, *qu'elle eût nom*) *O—.*

[17] See page 60, note [6].

[18] *et, cette fois;* or, *et, pour le coup.*

I was determined that Grissel should be her name; but a rich relation taking a fancy[1] to stand[2] godmother, the girl[3] was by her directions called Sophia: so that we had two romantic names[4] in the family; but I solemnly protest I had no hand in it.[5] Moses was our next,[6] and after an interval of twelve years, we had two sons more.[7]

It would be fruitless to deny my exultation when I saw my little ones about me;[8] but the vanity and satisfaction of my wife were even greater than mine. When our visitors would say, "Well,[9] upon my word, Mrs. Primrose, you have the finest children in[10] the whole country:"—"Ay,[11] neighbour," she would answer,[12] "they are as Heaven made them—handsome enough, if they be[13] good enough; for handsome is, that handsome does."[14] And then she would bid the girls hold up their heads,[15] who, to conceal nothing,[16] were certainly very handsome. Mere outside is so very trifling a circumstance with me,[17] that I should scarce have remembered to mention it,[18] had it not been a general topic of conversation in the country.

[1] Translate, 'having taken,' and leave out 'a;' or, 'having had,' and substitute 'the' for 'a.'

[2] *d'en être la.*

[3] *la petite.*

[4] *noms de roman.* The French often form kinds of adjectives with a noun and the preposition *de;* as *des bras* d'Hercule, '*Herculean* arms,' *festin* de roi, '*kingly* festival;' &c.

[5] *que je n'y fus jamais pour rien.*

[6] *Moïse fut notre quatrième enfant.*

[7] *encore deux garçons.*

[8] *quand je me voyais entouré de ma petite famille.* Be careful here: *des petits* (literally, 'little ones') is only said, in French, of the progeny of animals, and corresponds to 'young.' An analogous difference between the two languages is observable in the word *femelle* (literally, 'female'), which is, in French, properly applied to animals only. See, for further details, the LA FONTAINE, page 109, note [8].

[9] Leave this word out, here.

[10] 'in;' see page 32, note [6].—'the whole country;' translate, 'all the country.'

[11] *Ah.*

[12] In such cases as this, always put the subject, or nominative, after the verb.

[13] Translate, 'if they are.'

[14] *est beau qui fait bien.*—There is no French proverb corresponding exactly to this English saying. The nearest are, *Les hommes ne se mesurent pas à l'aune,* i. e., men are not to be judged by their stature; and, *Le fait juge l'homme.*

[15] *se tenir droites.*—'the girls,' *ses filles* (her daughters).

[16] *pour tout dire.*

[17] *L'extérieur est, à mes yeux, chose si peu importante.*

[18] 'it,' *ces détails.*—'had it not;' turn, 'if they had not' (p. 41, n. [13]).

Olivia, now about eighteen,[1] had that luxuriancy of beauty, with which painters generally draw[2] Hebe—open, sprightly, and commanding. Sophia's features were not so striking at first,[3] but often did more certain execution;[4] for they were soft, modest, and alluring. The one vanquished by a single blow, the other by efforts successively repeated.

My eldest son, George, was bred[5] at Oxford, as I intended him for[6] one of the learned professions. My second boy, Moses, whom I designed for business, received a sort of miscellaneous[7] education at home. But it is needless to attempt describing the particular characters[8] of young people that had seen but very little of[9] the world. In short, a family likeness prevailed through all;[10] and, properly speaking,[11] they had but one character,—that of being all equally generous, credulous, simple and inoffensive.—(GOLDSMITH.)

THE SPELL OF WEALTH.

WHAT a dignity it gives an old lady, that balance at the[12] banker's! How tenderly we look[13] at her faults, if she is a[14] relative (and may every reader have a score of such);[15] what a kind, good-natured old creature we find

[1] Translate, 'At eighteen years, Olivia.' The ellipsis of the word 'year,' or 'years,' is not allowed, in French, after a numeral indicative of age.

[2] Translate, 'which painters give, in general, to.'

[3] *au premier coup d'œil.*

[4] *effet*, in this sense; or you may translate, 'but their action was often more certain.'

[5] *étudiait.*

[6] 'To intend for,' *destiner à.*

[7] *mixte.*

[8] Use the singular.

[9] Leave out 'of;' and see page 19, note [5].

[10] *tous avaient un air de famille très prononcé.*

[11] *à proprement parler.*

[12] *un compte ouvert chez son*; and leave out 'it,' as well as the comma.

[13] Notice that the adjective, or adverb, which follows *how* (*combien, comme,* or *que,* in this sense—but not *comment*, meaning 'how' in the sense of 'in what way') in English, is always put after the verb in French,—see page 30, note [16], for an example. Yet, here, we shall translate more elegantly by, *Avec quelle tendresse nous,* &c.

[14] *notre.*

[15] Translate, 'of such relatives,' and put a full stop here.

her![1] How the junior partner[2] of Hobbs and Dobbs leads her, smiling to the carriage with the lozenge upon it,[3] and the fat wheezy coachman![4] How, when she comes to pay us a visit, we generally find an opportunity to[5] let our friends know her station[6] in the world! we say (and with perfect truth), I wish I had[7] Miss Mac Whirter's signature to a cheque for[8] five thousand pounds. She wouldn't miss it,[9] says your wife. She[10] is my aunt, say you, in an easy careless way,[11] when your friend asks if Miss Mac Whirter is[12] any relative? Your wife is perpetually sending her little testimonies of affection; your little girls work endless worsted baskets, cushions, and foot-stools for her.[13] What a good fire there is in her room when she comes to pay you a visit,[14] although your wife laces her stays without one![15] The house during her stay assumes a festive, neat, warm, jovial, snug appearance not visible at[16] other seasons. You yourself, dear

[1] *Qui de nous ne la juge une bonne et excellente vieille!*

[2] *nouvel associé.*

[3] *sa voiture blasonnée.*

[4] *garnie du gros cocher asthmatique.*

[5] Turn, 'How we know, when she . . . . .,' how (not expressed here, in French, as mentioned p. 124, n. [1]) to find the opportunity of.'—'to pay,' here, *rendre*, without any article after it;—*rendre* (or, *faire*) *visite à quelqu'un*, is, to visit one, and *rendre à quelqu'un sa visite*, is, to return one a visit which we have received from him (or her).

[6] 'to let know,' *faire savoir* (see page 108, note [1]); or, *apprendre.*

[7] *Je voudrais avoir.*

[8] *pour un bon de.*

[9] *Elle ne serait pas à court;* or, *Cela ne la gênerait point.*

[10] Here, as well as above, note [14] of page 146, *elle* may be used, more pointedly than *ce.* See page 72, note [13], and page 118, note [15].

[11] When two adjectives thus follow each other immediately, in English, we must generally translate by putting the conjunction *et* between them, in French: ex., 'a tall pale man,' *un homme grand et pâle;* except, 1st, when the second is so inseparably connected with the following noun, as to form together with it a kind of compound substantive, as *un beau petit garçon;* 2nd, when they are nearly synonymous; and, 3rd, when they form a climax, as here. But, in the two latter cases, a comma is placed between both adjectives. — See page 65, note [11].

[12] Translate, 'would not be' (page 79, note [15]).

[13] *font pour elle* (page 22, note [1]) *un nombre infini de . . . .,* &c.

[14] *demeurer pour quelque temps chez vous,* in this sense.

[15] *s'en passe quand elle . . . .,* &c.—'stays;' use the singular, in French; so with 'trowsers,' the French say *un pantalon* (sing.), in the sense of '*a pair* of trowsers.'

[16] *un air propre* ('neat'), *cossu* ('warm,' in this particular sense), *confortable* ('snug'), *joyeux*—or, *gai* ('jovial'), *un air de fête* ('festive') *qu'elle n'a point en.*

sir, forget[1] to go to sleep after dinner, and find yourself all of a sudden[2] (though you invariably lose) very fond of a rubber.[3] What good dinners you have—game every day, Malmsey-Madeira[4] and no end of[5] fish from London. Even the servants in the kitchen share in the general prosperity; and, somehow, during the stay of Miss Mac Whirter's fat coachman, the beer is grown much stronger, and the consumption of tea and sugar in the nursery[6] (where her maid[7] takes her meals) is not regarded in the least.[8] Is it so, or is it not so? I appeal to the middle classes. Ah, gracious[9] powers; I wish you would send me[10] an old aunt—a maiden aunt[11]—an aunt with a lozenge on her carriage, and a front of light coffee-coloured hair[12]—how my children should work workbags for her, and my Julia and I[13] would make her comfortable![14] Sweet—sweet vision! Foolish—foolish[15] dream!—(THACKERAY, *Vanity Fair*.[16])

[1] Turn, 'Yourself, (p. 86, n. [1], and p. 2, n. [5]) my dear sir, you forget.'

[2] *tout d'un coup;* this expression must be used, instead of *tout à coup*, when we wish to indicate that a fact, which might have happened gradually, has taken place at once, immediately; whereas, if we wish to express that a fact has happened, also at once, but unexpectedly, we must then use *tout à coup* in preference to *tout d'un coup*.

[3] *très amoureux du whist.*

[4] *du madère-malvoisie.*

[5] *et régulièrement du.*

[6] See page 43, note [10].

[7] *sa bonne;* or, *sa femme de chambre*, if we had not to avoid here the awkward repetition of the word *chambre*, coming just above in the translation.

[8] *n'est plus surveillée du tout.*

[9] *célestes.*

[10] 'I wish you would:' we might use *je voudrais* (conditional) *que . . . .*, with the imperfect subjunctive (of *envoyer*, here), as directed at page 86, note [12]; but here, we shall more elegantly translate by *que ne m'envoyez-vous*. Notice, by the way, that, with *que*, in the sense of *pourquoi* (why), *pas*, or *point*, is elegantly suppressed; and observe, moreover, that the *imperfect*, not the present, of the subjunctive, is used after a verb governing the subjunctive, which is in the conditional (p. 118, n. [2]), as well as after one which is in the preterite or in the imperfect of the indicative, as seen at p. 22, n. [9].

[11] *une tante fille.*

[12] *et un faux toupet couleur café clair.*

[13] *comme ma Julia* (or *Julie*, for the French have both names) *et moi;* see page 65, note [12].

[14] *serions aux petits soins pour elle!*

[15] *O vain, trop vain.*

[16] *La foire aux vanités.*

REAL HAPPINESS.

GEORGE was too humane or too much occupied with the tie[1] of his neckcloth to convey at once all the news[2] to Amelia which[3] his comrade had brought with him from London. He came into her room, however, holding the attorney's letter in his hand,[4] and with so solemn and important an air that his wife, always ingeniously on the watch for calamity,[5] thought the worst was about to befal,[6] and running up to[7] her husband, besought her dearest[8] George to tell her everything—he was ordered abroad; there would be a battle next week—she knew there would.[9]

Dearest George[10] parried the question about foreign service,[11] and with a melancholy shake of the head[12] said, "No, Emmy; it isn't that: it's not myself I care about: it's you.[13] I have had bad news from my father. He refuses any communication with me; he has flung us off; and leaves us[14] to poverty. *I* can rough it well enough;[15]

[1] *nœud.*

[2] *nouvelle* is used in French, in the plural as well as in the singular; *une nouvelle* is, a piece of news, of intelligence, and, *des nouvelles*, several pieces of news, or news in general.

[3] See page 10, note [3].

[4] See page 27, note [3], and page 22, note [1].—'in,' here, *à*.

[5] *qui avait le talent de toujours prévoir une foule de malheurs;* or, simply, *toujours en défiance de quelque malheur.* The word *talent* is often so used, ironically, and here corresponds exactly to 'ingeniously,' used in a similar way.

[6] *que pour le moins toutes les calamités de la terre venaient de fondre* (had just fallen) *sur eux.* A full stop here, and leave out 'and.'

[7] Translate, 'She ran up to;' and see page 116, note [10].

[8] Simply *cher*, here, before a noun.

[9] *Son ordre de départ était-il venu? devait-on se battre la semaine suivante? Ce n'était rien moins que tout cela, elle en était sûre.* We have used here *suivante*, not *prochaine*, as the adjective *prochain* means next to the *present* one—in which we speak (*mois prochain, semaine prochaine*, &c.), but not so the adjective *suivant.*

[10] See page 117, note [13].

[11] *départ pour l'étranger.*

[12] *mouvement de tête.* We say *secouer la tête* (to shake one's head), but the substantive *secousse* (a shake) is not used in this sense.

[13] *mes inquiétudes sont pour toi, non pour moi.*

[14] *il me ferme sa porte, il nous livre.*

[15] 'I,' thus used emphatically: see page 43, note [11].—'can," &c., *puis* (or, *peux*) *bien l'endurer jusqu'au bout;* or, '*I* can,' &c., *Elle ne me fait point peur, à moi.*

but you, my dear,[1] how will you bear it? read here."[2] And he handed her over the letter.

Amelia, with a look of tender alarm in her eyes, listened to her noble hero as he uttered the above generous sentiments, and sitting down on the bed, read the letter which George gave her with such pompous martyr-like air.[3] Her face cleared up as she read the document, however.[4] The idea of sharing poverty and privation in company with the beloved object, is far from being disagreeable to a warm-hearted woman.[5] The notion was actually pleasant to little Amelia. Then, as usual, she was ashamed of herself for feeling happy at such an indecorous moment,[6] and checked her pleasure, saying demurely, "O, George, how your poor heart must bleed at the idea of being separated from your papa."

"It does,"[7] said George, with an agonised countenance.[8]

"But he can't be angry with[9] you long," she continued.[10] "Nobody could,[11] I'm sure.[12] He must forgive you,[13] my dearest, kindest husband. O, I shall never forgive myself if he does not."[14]

"What vexes me, my poor Emmy, is not *my* misfortune, but yours," George said. "I don't care for a little[15] poverty; and I think, without vanity, I've talents enough to make my own way."

[1] *ma chère femme ;—mon cher,* and *ma chère,* are chiefly used among intimate friends, and also among brothers and among sisters. Thus, Kate will address Bess by, *ma chère ;* and so will Dick say to Bob, *mon cher.*

[2] *Tiens, lis.— Tiens,* and the plural, *Tenez*—'Hold,' are used in the sense of 'Here,' when handing anything to a person.

[3] *en se drapant dans une* (or, *d'une*) *orgueilleuse résignation de martyr.*

[4] *à mesure qu'elle avançait dans sa lecture.*

[5] *pour un cœur de femme vivement épris.*

[6] *comme à l'ordinaire, elle fut prise d'un remords subit pour cette joie si intempestive.*

[7] *Ah ! bien sûr !*

[8] *d'un air de crucifié.*

[9] *contre ;—être fâché* contre *quelqu'un,* is, 'to be angry *with* one,' whilst *être fâché* avec *quelqu'un,* is, 'to be on bad terms with one,' 'to have fallen out with him.'

[10] See page 145, note [12].

[11] See page 44, note [4].

[12] We might translate elegantly these two sentences thus, literally, 'But his anger will not be able to hold against thee, continued she. Who would have the hard-heartedness (*courage*) to bear thee ill will (*de t'en vouloir*) long ?'

[13] Use the future.

[14] 'my dearest,' &c., *cher ami, et, s'il ne le faisait pas, ce serait pour moi un chagrin de toute la vie.*

[15] *Que m'importe à moi la.*

"That you have,"[1] interposed his wife, who thought that war should cease, and her husband should be made a general instantly.

"Yes, I shall make my way as well as another," Osborne went on; "but you, my dear girl,[2] how can I bear your being[3] deprived of the comforts and station in society which my wife had a right to expect?[4] My dearest girl in barracks, the wife of a soldier in a marching regiment; subject to all sorts of annoyance and privation! It makes me miserable."[5]

Emmy, quite at ease,[6] as this was her husband's only cause of disquiet,[7] took his hand,[8] and with a radiant face and smile[9] began to[10] warble that stanza from the favourite song of "Wapping Old Stairs," in which[11] the heroine, after rebuking her Tom for inattention,[12] promises "his trowsers to mend and his grog too to make,"[13] if he will be[14] constant and kind, and not forsake her. "Besides," she said, after a pause,[15] during which she looked as pretty and happy as any young woman need,[16] "Isn't[17] two thousand pounds an immense deal of money, George?"

George laughed at her naïveté; and finally they went down to dinner, Amelia clinging on George's arm, still

[1] *Oh! cela est sûr;* or, familiarly, *Oh! pour cela* (or, abbreviated, *ça*) *oui.*

[2] *ma chérie.*

[3] See page 21, note [1], page 37, note [14], and page 80, note [1].

[4] *de tes aises, de ce rang que ma femme était appelée à tenir dans le monde.*

[5] *Penser que tu seras soumise à toutes les fatigues et les souffrances de la vie du soldat . . . ah! cette idée m'accable et me tue!*—Our saying . . . *et les souffrances,* is an exception to the rule mentioned page 49, note [8]. Yet, this can hardly be called a deviation from the rule, for, *toutes* intervening, the case is not within the rule: if *toutes* was not there, we should say, *aux fatigues et* aux *souffrances.*

[6] 'at ease,' *joyeuse.* — 'quite;' see page 35, note [4].

[7] *d'être l'unique objet de la sollicitude de son mari.*

[8] Use the plural; and see page 11, note [1].

[9] 'with a,' &c.; translate, 'the face radiant and smiling.'

[10] When 'to begin' is taken in the sense of 'to set about,' the French for it is *se mettre* (followed by *à*), and not *commencer.*

[11] See page 9, note [6].

[12] *après avoir reproché à son bien-aimé ses froideurs répétées.*

[13] Invert into prose order.

[14] Translate, 'if he is.'

[15] See page 67, note [6]; here, however, we may say *pause,* this word being French in this particular case and sense.

[16] *elle semblait reprendre tout cet éclat de bonheur et de beauté qui sied si bien à une femme.*

[17] Use the plural.

warbling the tune of "Wapping Old Stairs," and more pleased and light of mind than she had been for some days past.[1] Thus the repast, which at length came off,[2] instead of being dismal, was an exceedingly brisk and merry one.[3] —(THACKERAY, *Vanity Fair.*)

RURAL LIFE IN ENGLAND.

THE stranger who would form a correct opinion of the English character, must not confine his observations to the metropolis.[4] He must go forth into the country;[5] he must sojourn in villages and hamlets; he must visit castles, villas, farm-houses, cottages; he must wander through parks and gardens; along hedges and green lanes; he must loiter about country churches; attend wakes[6] and fairs, and other rural festivals; and cope with the people in all their[7] conditions, and all their habits and humours.[8]

In some countries the large cities absorb the wealth and fashion of the nation:[9] they are the only fixed abodes of elegant and intelligent society, and the country is inhabited almost entirely by boorish peasantry. In England, on the contrary, the metropolis is a mere gathering[10] place, or general rendez-vous, of the polite classes,[11] where they devote a small portion of the year to a hurry of gaiety and dissipation,[12] and having indulged this[13] carnival, return again to the apparently more congenial[14] habits of rural

[1] *elle avait l'esprit bien plus allègre et bien plus satisfait que tous les jours précédents.*

[2] *lorsqu'ils se furent enfin mis à table.*

[3] Leave out 'an' and 'one.'

[4] See page 69, note [13].

[5] See page 142, note [7].

[6] *fêtes villageoises.*

[7] See page 41, note [6].

[8] *caractères* (singular).

[9] *donnent le ton à la nation et en absorbent toute l'opulence.* See page 18, note [6].

[10] See page 69, note [14].

[11] *classes élevées.*

[12] *à la folie et au tourbillon des plaisirs.*

[13] *après s'être réjouies* (page 18, note [8]) *pendant cette espèce de.*

[14] . . . . 'congenial;' translate this, at the end of the sentence, by, *qui semblent mieux leur convenir* (a few adverbs, such as *bien, mieux*, &c., elegantly precede the verb in the infinitive, contrary to the rule mentioned p. 19, note [5]).

life. The various[1] orders of society are therefore diffused over the whole surface of the kingdom, and the most retired neighbourhoods[2] afford specimens of the different ranks.

The English, in fact, are strongly gifted with the rural feeling.[3] They possess a quick sensibility to the beauties[4] of nature, and a keen relish for[5] the pleasures and enjoyments of the country. This passion seems inherent in them. Even the inhabitants of cities, born and brought up among brick walls and bustling streets,[6] enter with facility into rural habits,[7] and evince a turn[8] for rural occupation. The merchant has his snug retreat in the vicinity of the metropolis, where[9] he often displays as much pride and zeal in the cultivation of his flower-garden, and the maturing of his fruits,[10] as he does in the conduct of his business and the success of[11] his commercial enterprises. Even those less fortunate individuals, who are doomed to pass their lives[12] in the midst of din and traffic, contrive to have something that shall remind them of the green aspect[13] of nature. In the most dark and dingy quarters of the city, the drawing-room window resembles frequently a bank of flowers;[14] every spot capable[15] of vegetation has its grass-plot and flower-bed;[16] and every square its mimic[17] park, laid out with picturesque taste[18] and gleaming with refreshing verdure.

Those who see the Englishman only in town, are apt to form an unfavourable[19] opinion of his social character. He

[1] *différents*, — which adjective always precedes the noun, in this sense.

[2] *lieux*.

[3] *Les Anglais ont un sentiment profond des beautés de la campagne.*

[4] *Ils sont vivement sensibles aux charmes.*

[5] *et ils aiment avec passion.*

[6] *et dans le fracas des rues.*

[7] Translate, 'contract easily the habits of the country.'

[8] *un instinct singulier.*

[9] See page 3, note [18].

[10] *à disposer élégamment son parterre et à cultiver ses fruits.*

[11] *qu'à diriger sa maison* (this word is used as a commercial term) *ou à réussir dans.*

[12] Use the singular.

[13] *tâchent du moins, par une douce illusion, de se représenter l'aspect.*

[14] *un parterre.*

[15] In this sense, *susceptible* is more properly used than *capable*, when speaking of things, not of persons.

[16] *et ses plates-bandes.*

[17] *artificiel.*

[18] See page 26, note [2], page 27, note [14], &c.

[19] *défavorable*; or, *peu favo-*

is either absorbed in business, or distracted by the thousand engagements that dissipate[1] time, thought, and feeling, in this huge metropolis: he has, therefore, too commonly a look of hurry and abstraction.[2] Wherever he happens to be,[3] he is on the point of going somewhere else;[4] at the moment he is talking on one subject, his mind is wandering to[5] another; and while paying a friendly visit,[6] he is calculating how he shall economise time so as to pay the other visits allotted to the morning.[7] An immense metropolis like London is calculated to make men[8] selfish and uninteresting. In their casual and transient meetings, they can but deal briefly in common-places.[9] They present but the cold superficies of[10] character—its rich and genial qualities have no time to be warmed into a glow.[11]

It is in the country that the Englishman gives scope to his natural feelings. He breaks loose gladly from the cold formalities and negative[12] civilities of town; throws off his habits of shy reserve, and becomes joyous and free-hearted.[13] He manages to collect around him all the conveniences and elegancies of polite life, and to banish its restraint. His country-seat abounds with every requisite, either for studious retirement, tasteful gratification,[14] or rural exercise. Books, paintings, music, horses, dogs, and sporting implements of all kinds, are at hand. He puts no constraint either upon his guests or himself,[15] but

rable. The adverb *peu* (little) is often thus used, by a kind of irony, in the sense of 'not at all.'

[1] *font perdre.*

[2] *un air soucieux et rêveur.*

[3] *A peine dans un lieu.*

[4] *dans un autre.*

[5] *voltige sur.*

[6] *et pendant qu'il est—qu'ils sont—chez un ami.*

[7] *qu'il doit—qu'ils doivent—rendre dans la matinée.* There is this difference between *matinée* and *matin*, that *matinée* means the whole time between the rising of the sun and noon, and is also used in reference to the weather (*quelle belle matinée!* 'what a fine morning!') A similar difference exists between *soirée* and *soir*, and between *journée* and *jour*.

[8] *doit présenter ses habitants comme des hommes.*

[9] *ils ne peuvent que* (page 6, note 6) *débiter promptement quelques phrases banales.*

[10] *de leur.*

[11] *tandis que les brillantes qualités qu'ils ont reçues de la nature ne peuvent pas se développer dans une courte entrevue.*

[12] *Il s'affranchit avec joie des—* or, *Il quitte . . . les—formalités de l'étiquette, des—les—insipides.*

[13] *pour se livrer à une gaieté franche et sincère.*

[14] *des plaisirs délicats.*

[15] *Il ne gêne ni lui-même ni ses*

in[1] the true spirit of hospitality provides the means of enjoyment,[2] and leaves every one to partake according to his inclination.[3]—(WASHINGTON IRVING, *Sketch Book.*)

MOONLIGHT SCENERY.[4]

THE wind had arisen, and swept before it[5] the clouds which had formerly obscured the sky. The moon was high, and at the full, and all the lesser satellites of heaven shone forth in cloudless effulgence.[6] The scene which their light presented[7] was in the highest degree unexpected and striking.

In the latter part of his journey our traveller approached the sea-shore, without being aware how nearly.[8] He now perceived that the ruins of Ellangowan castle were situated upon a promontory, or projection of rock,[9] which formed one side of a small and placid bay on the sea-shore.[10] The modern mansion was placed lower, though closely adjoining, and the ground behind it descended to the sea by a small swelling green bank,[11] divided into levels by natural terraces[12] on which grew some old trees, and terminating[13] upon the white sand. The other side of the bay, opposite to the old castle, was a sloping and varied[14] promontory, covered chiefly with copsewood, which on that favoured

hôtes (or, *ni les autres*) *par les cérémonies.*

[1] *selon.*

[2] *il* (page 23, note [6]) *pourvoit aux plaisirs de tous.*

[3] *à chacun la liberté d'en jouir* (or, *d'y prendre part*) *suivant ses propres inclinations* (without *propres*, 'own,' the sense might be considered somewhat ambiguous).

[4] *Un effet de clair de lune.*

[5] Leave these two words out.

[6] *La lune était dans son plein, et pas une étoile ne pouvait échapper à l'œil de l'observateur* (or, *et l'on voyait resplendir dans tout leur éclat sur la voûte azurée les feux du firmament*—poetic style).

[7] *ainsi éclairée de toutes ces lumières.*

[8] *jusqu'à quelle distance.*

[9] *ou rocher avancé.*

[10] Translate, 'one of the sides;' and leave out 'on the sea-shore,' mentioned just above.

[11] *par une petite colline verdoyante.*

[12] Simply, *en terrasses naturelles.*

[13] *et qui venaient mourir.*

[14] *accidenté.*

coast grows almost within water-mark.[1] A fisherman's cottage peeped from among[2] the trees. Even at this dead hour of night there were lights moving[3] upon the shore, probably occasioned by the[4] unloading a smuggling lugger from[5] the Isle of Man, which was lying[6] in the bay. On the light from the sashed door of the house being observed,[7] a halloo from the vessel, "Ware hawk! Douse the glim!" alarmed those who were on shore, and the lights instantly disappeared.[8]

It was one hour after midnight, and the prospect around was lovely. The grey old towers of the ruin, partly entire, partly broken[9]—here bearing the rusty weather stains of ages, and there partially mantled with[10] ivy, stretched along the verge of the dark rock which rose on the right hand[11] of Mannering. In front[12] was the quiet bay, whose little waves, crisping and sparkling[13] to the moonbeams, rolled successively along its surface, and dashed with a soft and murmuring ripple against[14] the silvery beach. To the left, the woods advanced far into[15] the ocean, waving in the moonlight along ground of an undulating and varied form,[16] and presenting those varieties of light and shade, and that interesting combination of glade and thicket, upon which the eye delights to rest, charmed with what it sees, yet curious to pierce still deeper[17] into the intricacies of the woodland scenery.[18]

[1] *presque jusqu'à l'endroit atteint par les marées.*

[2] *perçait à travers;* or, *On y remarquait, à travers . . .* &c.

[3] *Même à cette heure avancée de la nuit, des lumières allaient et venaient* (or, *on voyait des lumières se promener*).

[4] *éclairant sans doute le.*— 'smuggling lugger;' *lougre de contrebandiers.*

[5] *venant de.*

[6] 'which was lying;' simply, *et à l'ancre.*

[7] Turn, 'As soon as they perceived,' &c.; or, 'At the sight of,' &c.

[8] *on cria du navire: "Gare à vous, éteignez!" et à ce cri d'alarme, toutes les lumières du rivage disparurent à l'instant.*

[9] *les unes renversées, et les autres encore debout;* or, *les unes entières, et les autres à moitié écroulées.*

[10] *l'empreinte rouillée du temps, et là tapissées de.*

[11] *à la droite.*

[12] *Devant lui.*

[13] 'crisping and sparkling;' simply, *étincelant.*

[14] *se déroulaient successivement et expiraient* (or, *et venaient mourir*) *avec un doux murmure sur.*

[15] 'far into;' *jusque dans.*

[16] 'waving in,' &c.; simply, *suivant les nombreuses ondulations du terrain.*

[17] *de pénétrer plus avant.*— 'intricacies;' *profondeurs.*

[18] 'woodland scenery;' simply, *feuillage.*

Above rolled the planets, each, by its own liquid orbit of light, distinguished[1] from inferior or more distant stars. So strangely can imagination deceive even those by whose volition it has been excited,[2] that Mannering, while gazing upon these brilliant bodies, was half-inclined[3] to believe in the influence ascribed to them by superstition[4] over human events.[5]—(W. SCOTT, *Guy Mannering*.)

LADY MONTAGU TO MRS. THISTLETHWAYTE.

[*A familiar Letter.*]

Adrianople, April 1, 1718.

I CAN now tell dear[6] Mrs. Thistlethwayte that I am safely arrived[7] at the end of my very long journey. I will not tire you with the account of the many fatigues I have suffered.[8] You would rather[9] be informed of the strange things that are to be seen here;[10] and a letter out of Turkey that has nothing extraordinary in it,[11] would be as great a disappointment as my visitors will receive at London if I return thither without any rareties to show them.

What shall I tell you of?[12]—You never saw[13] camels in your life; and perhaps the description of them will appear

[1] 'each, by its own . . .,' &c., *distinguées, chacune par son orbite lumineux.*

[2] *L'imagination sait si bien abuser ceux-là même qui l'ont volontairement excitée.*

[3] *presque tenté.*

[4] See page 104, note [12].

[5] On account of these last words, 'over human events,' we must deviate here from the rule given at page 3, note [3], if we wish to avoid ambiguity, or, at the least, an awkward construction.

[6] If we do not address the person directly, the possessive pronoun must be used, in French; if we do, the pronoun may be dispensed with. Thus, either translate, '. . . tell *my* dear,' &c., or, '. . . tell *you*, dear (or, my dear),' &c.: the latter turn, however, is preferable.

[7] See page 28, note [4].

[8] See page 1, note [12] and page 32, note [12].

[9] *Vous aimerez mieux* (*aimer mieux* is used like the Latin *malo*).

[10] *qu'on voit ici;* or, *de ce pays.*

[11] 'that has . . . in it,' *qui ne contiendrait;* or, *qui ne raconterait.*

[12] See page 1, note [12].

[13] Translate, 'have seen.'

new to you:[1] I can assure you the first sight of them was so to me;[2] and though I have seen hundreds of pictures of those animals, I never saw any that was resembling enough to give a true idea of them. I am going to make a bold observation, and possibly a false one,[3] because nobody has ever made it before me; but I do take them to be of the stag kind;[4] their[5] legs, bodies, and necks are exactly shaped like them, and their colour[6] very near the same. 'Tis true they are much larger, being a great deal higher than a horse; and so swift, that, after the defeat of Peterwaradin, they far outran[7] the swiftest horses, and brought the first news of the loss of the battle to Belgrade.[8] They are never thoroughly tamed; the drivers take care to tie them one to another with strong ropes, fifty in a string, led by an ass, on which the driver rides.[9] I have[10] seen three hundred in one[11] caravan. They carry the third part more than any[12] horse; but 'tis a particular art to load them, because of the bunch on their backs. They seem to

[1] *Je vais vous en parler: ce sera du nouveau pour vous.* Put a full stop here, as well as after 'life.'

[2] *J'ai été, je vous assure, bien étonnée la première fois que j'en ai vu.*

[3] In such cases, the noun must be repeated, in French.

[4] *Je classe le chameau dans la famille des cerfs.*

[5] Translate, 'its.' [6] *pelage.*

[7] *les chameaux prirent le pas sur . . .* (or, *gagnèrent . . . de vitesse*). This expression, *prendre le pas*, however, is more frequently used in the sense of 'to take precedence.'

[8] Turn, 'and it was (*ce furent*, plural) they which brought the first to Belgrade (page 22, note [1]) the news of the loss of the battle.' The French say, as the English, putting the verb in the singular, *c'est nous* (it is we), and *c'est vous* (it is you); but they say, putting it in the plural, *ce sont eux*—or, *elles* (it is they); and this, not only in the present tense, but in all tenses and moods, the only exceptions being the present, future, preterite definite, and imperfect subjunctive, *interrogative*, (*est-ce eux?* sera-*ce eux?* fut-*ce eux?* fût-*ce eux?*—instead of *sont-ce*, *seront-ce*, *furent-ce*, and *fussent-ce*). Yet, *sont-ce* may be used before a noun, as *sont-ce là vos livres?* 'are these your books?'

[9] Put a semicolon after 'ropes;' *quand ils sont ainsi maintenus, un seul homme, monté sur un âne, en conduit cinquante.*

[10] *J'en ai.* The personal pronoun *en* ('of it,' 'of them') always accompanies the indefinite pronouns *quelqu'un*, *quelques-uns*, *autre*, and the numeral adjectives or adverbs of quantity, when the noun to which they refer is not expressed in the same part of the sentence; it corresponds to 'one,' plural 'ones,' sometimes used similarly in English, 'I have a good one,' 'several good ones.'

[11] *une seule.*

[12] *un tiers en plus de la charge du.*

me very ugly creatures; their heads being ill-formed and disproportioned to their bodies. They carry all the burdens; and the beasts destined to the plough are buffaloes, an animal you are also unacquainted with.[1] They are larger and more clumsy[2] than an ox; they have short, thick, black horns close to their heads, which grow turning backwards.[3] They say this horn looks very beautiful when 'tis polished.[4] They are all black, with very short hair on their hides,[5] and have extremely little white eyes, that make them look like devils.[6] The country people dye their tails, and the hair of their forehead, by way of ornament.[7]

Horses are not put here to any laborious work,[8] nor are they at all fit for it.[9] They are beautiful and full of spirit,[10] but generally little and not strong, as the breed of colder countries;[11] very gentle, however, with all their vivacity, and also swift and sure-footed.[12] I have a little white favourite that I would not part with on any terms:[13] he prances under me with so much fire, you would think that[14] I had a great deal of courage to dare to mount him; yet, I'll assure you,[15] I never rid a horse so much at my command[16] in my life.

Here are some little birds held in[17] a sort of religious reverence, and for that reason they multiply prodigiously: turtles[18] on the account of their innocence; and storks, because they are supposed to make every winter the pil-

[1] 'an animal;' see page 27, note [6].—'are also,' &c., *ne connaissez pas non plus.*

[2] *pesants.*

[3] 'close,' &c., *qui s'étendent en arrière de leurs têtes.*

[4] . . . *corne, bien polie, sert à faire de beaux ouvrages.*

[5] Translate, simply, 'Their hair (*poil*, speaking of animals) is black and short.'

[6] Turn, 'which (page 8, note [6]) renders them somewhat similar to the devil.'

[7] Turn, 'To embellish them, ... dye their tail (page 11, note [1]; and also p. 12, notes [4] and [6]) and the hairs of their (*la*) head.'

[8] *On ne fait pas ici travailler les chevaux.*

[9] Translate as if the English were, 'nor (and . . . . . not) would work suit them at all.'

[10] *vivacité.*

[11] Translate, 'and weaker than those of cold countries.'

[12] *et ont le pied très sûr.*

[13] Turn, 'I have made my favourite of a little white horse which I would give at no price.'

[14] *qu'il faut que;* and see page 22, note [9].

[15] Use the present.

[16] *si docile;* and at the end of the sentence.

[17] *pour lesquels on a.*

[18] Translate, 'turtles, for instance.'

grimage to[1] Mecca. To say truth, they are the happiest subjects[2] under the Turkish government,[3] and are so sensible of[4] their privileges, that they walk the streets without fear, and generally build in the low parts[5] of houses. Happy are those whose houses are so distinguished,[6] as the vulgar Turks are perfectly persuaded that they will not be that year attacked either by fire or pestilence. I have the happiness of[7] one of their sacred nests under my chamber-window.[8]

Now I am talking of my chamber, I remember the description of the houses here will be as new to you as any of the birds or beasts.[9] I suppose you have read in most of our accounts of Turkey, that the houses[10] are the most miserable pieces of building[11] in the world. I can speak very learnedly on that subject,[12] having been in so many of them ;[13] and I assure you 'tis no such thing.[14] We are now lodged in a palace belonging to the grand-signior. I really think the manner of building here very agreeable, and proper for the country. 'Tis true they are not at all solicitous[15] to beautify the outsides of their houses,[16] and they are generally built of wood, which I own is the cause of many inconveniences ; but this is not to be charged on the ill taste of the people, but[17] on the oppres-

[1] *de.* — 'Mecca ;' see page 21, note [4].

[2] *êtres.*

[3] Turn, 'in Turkey' (page 32, note [6]).

[4] Turn, 'and they (page 23, note [6]) know so well.'

[5] *et font le plus souvent leurs nids au bas.*

[6] *dont ils choisissent ainsi les habitations.*

[7] *d'avoir.*

[8] *ma fenêtre.*

[9] *De ma fenêtre je passe à ma chambre et crois bien que si je vous la décris, ce sera là une autre nouveauté pour vous.*

[10] *dans les relations que les maisons de Turquie.*

[11] Simply, 'miserable buildings.'

[12] *vous en parler à bon escient*— or, *sciemment—savamment—en* (or, *avec*) *connaissance de cause.*

[13] Turn, 'for I have seen many of them (*en*, before the verb).'

[14] *que rien n'est moins vrai ;* or, *qu'il n'en est rien.*

[15] *qu'on n'est pas très soucieux* (same kind of irony as that mentioned page 153, note [19]). We must use here *pas*, and not *point* (see page 71, note [5]) : *point* being the strongest expression of negation, being of itself equivalent to 'not in the least,' it obviously follows that it can never be coupled with such terms as *très, peu, beaucoup*, &c., and that, in such cases, its weaker synonym, *pas*, must be substituted for it.

[16] *de la beauté des façades.*

[17] This repetition of 'but' would

sion of the government. Every[8] house at the death of its master is at the grand-signior's disposal; and therefore no man cares to make a great expense, which he is not sure his family will be the better for.[1] All their design is to build a house commodious, and that will last their lives; and they are very indifferent if it falls down the year after.[2]

Every[3] house great and[4] small is divided into distinct parts, which only join together by a narrow passage. The first house[5] has a large court before it, and open galleries all round it; which is to me a thing very agreeable. This gallery leads to all the chambers, which are commonly large, and with two rows of windows, the first being of painted glass:[6] they seldom build above two stories, each of which has galleries. The stairs are broad, and not often above[7] thirty steps. This is the house belonging to the lord, and the adjoining one is called the *haram*, that is, the[8] ladies' apartment (for the name of *seraglio* is peculiar to the grand-signior); it has also a gallery running round it towards the garden, to which all the windows are turned, and the[9] same number of chambers as the other,[10] but more gay and splendid, both in painting and furniture. The second row of windows is very low, with grates like those of convents;[11] the rooms are all spread with Persian carpets,[12] and raised at one end of them (my chambers are

be inelegant in French: use another turn.

[1] *chacun met le moins d'argent possible dans les constructions, puisque sa famille n'en doit* (page 41, note [8]) *rien recueillir.*

[2] *Tout ce que l'on veut, c'est* (page 50, note [8]) *une maison commode pour la vie; peu importe qu'elle s'écroule plus tard.*

[3] See page 40, note [17]. [4] *ou.*

[5] Simply, *La première.*

[6] *le premier rang est orné de vitres de couleur.* Put a semicolon before *le premier*, and a full stop after *couleur.*

[7] *et n'ont pas souvent plus de* (page 60, note [6]).

[8] *Tel est le corps de logis qui appartient au maître. Il communique avec le* harem *ou.*

[9] *galerie tournante, mais elle regarde* (or, *a vue —donne—sur*) *le jardin, comme toutes les fenêtres. Il y a le.*

[10] *dans ce corps de logis que dans l'autre.*

[11] Turn, 'The windows of the second row are very small, and with grates (*et grillées*) like those of our convents;' a full stop here.

[12] *Les appartements sont tapissés de tapis de Perse.* The national adjective is hardly used, in such cases, except when speaking of articles of dress: thus we say, *des vins* d'Espagne, and *un chapeau* français.

raised at both ends) about two feet.[1] This is[2] the sofa, which is laid with a richer sort of carpet, and all round it a sort of couch, raised half a foot, covered with rich silk according to the fancy or magnificence of the owner. Mine is of scarlet cloth, with a gold fringe: round about this are placed, standing against the wall, two[3] rows of cushions, the first very large, and the next little ones; and here the Turks display their greatest magnificence. They are generally brocade, or embroidery of gold wire upon white satin;—nothing can look more gay and splendid. These seats are also so convenient and easy,[4] that I believe I shall never endure chairs as long as I live.[5] The rooms[6] are low, which I think no fault, and the ceiling is always of wood, generally inlaid or painted with flowers. They open in many places with folding-doors, and serve for[7] cabinets, I think, more conveniently than ours. Between the windows are little arches to set pots of perfume, or baskets of flowers. But what pleases me best, is[8] the fashion of having marble fountains in the lower part[9] of the room, which throw up several spouts of water, giving at the same time an agreeable coolness, and a pleasant dashing sound, falling from one basin to another.[10] Some of these are very magnificent. Each house has a bagnio, which consists generally in two or three little rooms, leaded on the top, paved with marble, with basins, cocks of water, and all conveniences for either hot or cold baths.

You will perhaps be surprised at an account so different from what you have been entertained with by the common voyage-writers, who are very fond of speaking of what they

[1] *et à l'un des bouts de la chambre il y a une estrade de deux pieds: chez moi, il y en a deux qui se font face.*

[2] *Là est.*

[3] A full stop after 'fringe.' *De toutes parts se trouvent adossés au mur deux.*

[4] *doux.*

[5] *je doute que je puisse* (p. 135, n. [5]) *revenir aux chaises désormais.*

[6] *plafonds* (ceilings),—to remove the ambiguity.

[7] *et je ne m'en plains guère; partout sont des lambris de bois ornés de marqueteries ou de fleurs peintes, qui s'ouvrent par un grand nombre de portes brisées sur.*

[8] See page 50, note [8].

[9] *au fond.*

[10] A full stop after 'room.' *L'eau y vient par des conduits et répand une douce fraîcheur. De petits jets d'eau* (spouts of water), *tombant d'un bassin dans un autre, y joignent leur agréable musique.*

don't know. It must be under[1] a very particular character, or on some extraordinary occasion, that a Christian is admitted into the house of a man of quality; and their *harams* are always forbidden ground.[2] Thus they can only speak of the outside, which makes no great appearance;[3] and the women's apartments are always built backwards, removed from sight, and have no other prospect than the gardens, which are enclosed with[4] very high walls. There are none of our parterres in them;[5] but they are planted with high trees, which give an agreeable shade, and, to my fancy, a pleasing view.[6] In the midst of the garden is the *chiosk*,[7] that is, a large room, commonly beautified with a fine fountain in the midst of it.[8] It is raised nine or ten steps, and enclosed with gilded lattices, round which vines, jessamines, and honeysuckles make a sort of green wall.[9] Large trees are planted round this place, which is the scene of their greatest pleasures, and where the ladies spend most of their hours, employed by their[10] music or embroidery.

In the public gardens there are public *chiosks*, where people go that are not so well accommodated at home, and drink their coffee, sherbet, &c. Neither are they ignorant of a more durable manner of building:[11] their mosques are all of freestone,[12] and the public *hanns*, or inns, extremely magnificent, many of them taking up a large square, built round with shops under stone arches,[13] where poor artificers are lodged *gratis*. They have always a mosque joining to them,[14] and the body of the *hann* is a most noble

[1] *par l'influence de.*

[2] *sont formellement interdits.*

[3] We use *avoir* with *apparence*, and *faire* with *effet*.

[4] *loin de la vue des passants, et les jardins qui les entourent sont fermés par.*

[5] Turn, 'One does not find in them,' &c.

[6] *et, à mon gré, forment un charmant coup d'œil.*

[7] *kiosque* (masc.).

[8] *qui en occupe le centre.*—'*beautified* with a *fine*,' &c · see page 60, note 2.

[9] 'round which,' &c., *le long desquels se développent . . .*, &c., *qui font un rideau de verdure.*

[10] *la plus grande partie de leur temps à faire de la.*

[11] *Les Turcs n'ignorent pas la manière de bâtir solidement.*

[12] *pierres de taille.*

[13] *forment un grand carré, avec des arcades de pierre sous lesquelles se trouvent des boutiques, et.*—'a large *square* built *round*;' see page 60, note 2.

[14] *Une mosquée y est toujours attachée.*

hall, capable[1] of holding three or four hundred persons, the court extremely spacious, and cloisters round it,[2] that give it the air of our colleges. I own I think it a more reasonable piece of charity than the founding of convents.[3]

I think I have[4] now told you a great deal[5] for once. If you don't like my choice of subjects, tell me what you would have me write upon;[6] there is nobody more desirous to entertain you than, dear Mrs. Thistlethwayte, Yours,[7] &c. &c.

THE BURNING OF MOSCOW.

(1812.)

On the 14th[8] September, 1812, while the rear-guard of the Russians were in the act of evacuating[9] Moscow, Napoleon reached the hill called the Mount of Salvation, because it is there that the natives kneel and cross themselves[10] at first sight of the Holy City.

Moscow seemed lordly and striking as[11] ever, with the steeples of its thirty churches, and its copper domes glittering in the sun; its palaces of Eastern architecture mingled

[1] In this sense only, must *capable* be used, in French, according to the Académie, when speaking of things; but this injunction is far from being complied with by any one in many cases. See page 153, note [15].

[2] *avec une . . . ., et une enceinte clottrée.*

[3] Turn, 'I own that I find that a foundation much more reasonably charitable than our convents.'

[4] See page 7, note [7].

[5] With such a construction, in French, every one would at once ask, 'a great deal, *of what?*' For the sake of more clearness, always use, in such cases, *en*, 'thereof,' 'thereon,' *i. e.*, on the matter, or subject which has just occupied us.

[6] Turn, 'If you don't like the choice of the things which I relate to you, indicate to me others (page 158, note [10]) for the future.'

[7] Turn, 'there is nobody that is more desirous (use *tenir à*, here, and see page 40, note [6]) not to tire (*ennuyer*) you, dear Mrs. T—, than your.'

[8] *Le* 14 (*quatorze*—cardinal number). The *first* day of a month is the only one which is designated in French by an ordinal number (*premier*).

[9] See p. 55, n. [8], and p. 41, n. [8].

[10] *font le signe de la croix.*

[11] *aussi . . . que.* See p. 183, n. [2].

with trees, and surrounded with gardens; and its Kremlin, a huge triangular mass of towers, something between[1] a palace and a castle, which rose like a citadel out of the general mass of groves and buildings. But not a chimney sent up smoke, not a man appeared on the battlements, or[2] at the gates. Napoleon gazed every moment expecting to see a train of bearded[3] boyards arriving to fling themselves at his feet, and place their wealth at his disposal. His first exclamation was, "Behold at last that celebrated city!"[4]—His next, "It was full time."[5] His army, less regardful of the past or[6] the future, fixed their eyes on the goal of their wishes, and a shout of "Moscow! —Moscow!" passed from rank to[7] rank . . . . . .

When he entered the gates of Moscow, Bonaparte, as if unwilling[8] to encounter the sight of the empty streets, stopped immediately on entering[9] the first suburb. His troops were quartered in the desolate city. During the first few hours[10] after their arrival, an obscure rumour, which could not be traced,[11] but one of those which are sometimes found to get abroad before the approach of some awful certainty, announced that the city would be endangered by fire[12] in the course of the night. The report seemed to arise from those evident circumstances which rendered the event probable, but no one took any notice of it, until at midnight, when[13] the soldiers were startled from their quarters, by the report that the town was in flames. The memorable conflagration began amongst the coachmakers' warehouses and workshops in the Bazaar, or general market, which was the most rich district of the city. It was imputed to accident, and the progress[14] of the flames was subdued by the exertions of

[1] *tenant le milieu entre.*
[2] See page 42, note [7].
[3] *à longue barbe.*
[4] *"La voilà donc enfin cette ville fameuse!"*
[5] *et la seconde: "Il était temps!"*
[6] 'and.'
[7] *en*, in such phrases, not *à*, corresponds to *de*.
[8] See page 29, note [12].
[9] 'when he *entered* . . . on *entering*,' see page 60, note [2].
[10] Simply, 'the first hours.'
[11] *un bruit sourd, à l'origine duquel* (page 134, note [13]) *on ne put remonter.*
[12] Turn, 'in danger of being consumed by fire.'
[13] See page 18, note [13].
[14] Use the plural.

the French soldiers. Napoleon, who had been roused by the tumult, hurried to the spot,[1] and when the alarm seemed at an end,[2] he retired, not to his former quarters in the suburbs, but to the Kremlin, the hereditary palace of the only sovereign whom he had ever treated as an[3] equal, and over whom his successful arms had now attained such an apparently immense superiority. Yet he did not suffer himself[4] to be dazzled by the advantage he had obtained, but availed himself of the light of the blazing Bazaar, to write to the Emperor proposals of peace with his own hand. They were despatched by a Russian officer of rank[5] who had been disabled by indisposition from following the army. But no answer was ever returned.

Next day the flames had disappeared, and the French officers luxuriously employed themselves in selecting out of[6] the deserted palaces of Moscow, that which best pleased the fancy of each for his residence. At[7] night the flames again arose in the north and west quarters of the city. As the greater part of the houses were built of wood, the conflagration spread with the most dreadful rapidity. This was at first imputed to the blazing brands and sparkles which were carried by the wind; but at length it was observed, that, as often as[8] the wind changed,[9] and it changed[9] three times in that terrible night, new flames broke always forth in that direction, where the existing gale was calculated to direct them on the Kremlin.[10] These horrors were increased by the chance of explosion. There was, though as yet unknown to the French, a magazine of powder in the Kremlin;[11] besides that a park of artillery, with its ammunition, was drawn up under the Emperor's

[1] See page 6, note [13].

[2] Translate, 'seemed to have ceased,' or, 'was appeased.'

[3] 'he had;' see page 39, note [6].—'as an,' *en*.

[4] Translate, 'he did not let himself,' with the infinitive active, and no preposition before it.

[5] *distingué*.

[6] 'amongst.'

[7] 'During the.'

[8] 'every time that.'

[9] Remember the rule about the preterite and the imperfect.

[10] *on voyait s'élever de nouvelles flammes, qui partaient toujours du côté d'où le vent pouvait* . . . . &c. (or, ... *flammes précisément dans la nouvelle direction que le vent prenait sur le Kremlin*).

[11] See page 22, note [1].—'though,' &c.; turn, 'though the French were yet ignorant of it (use *ignorer*)'.

window. Morning came, and with it[1] a dreadful scene. During the whole night, the metropolis had glared with an untimely and unnatural[2] light. It was now covered with a thick and suffocating atmosphere, of almost palpable smoke.[3] The flames defied the efforts of the French soldiery; and it is said that the fountains of the city had been rendered[4] inaccessible, the water-pipes cut, and the fire-engines destroyed or carried off.[5]

Then came the reports of fire-balls having been found burning in deserted houses; of men and women, that, like demons,[6] had been seen openly spreading flames, and who were said to be furnished with combustibles for rendering their dreadful work more secure. Several wretches against whom such acts had been charged, were seized upon, and probably without much inquiry,[7] were shot on the spot. While it was almost impossible to keep the roof of the Kremlin clear[8] of the burning brands which showered down the wind, Napoleon watched from the windows the course of the fire which devoured his fair conquest, and the exclamation burst from him, "These are indeed Scythians!"[9]

The equinoctial gales rose higher and higher upon the[10] third night, and extended the flames, with which there was no longer any human power[11] of contending. At the dead hour of midnight,[12] the Kremlin itself was found to be on fire. A soldier of the Russian police, charged with being the incendiary, was turned over to the summary vengeance[13] of the Imperial Guard. Bonaparte was then, at length, persuaded, by the entreaties of all around

[1] *vint offrir.*

[2] *lugubre et surnaturelle.*—'metropolis;' see page 69, note [13], and page 152, note [4].

[3] See page 26, note [2].

[4] See p. 8, n. [15].—Yet, use the passive here, as in English, instead of *on* with the active voice; otherwise we should have, in the same proposition, the pronoun *on* relating each time to a different noun understood,—which is incorrect.

[5] See page 23, note [7].

[6] See page 3, note [18].

[7] *sans enquête bien sérieuse.*—'to shoot,' here, *fusiller;* see also page 60, note [9].

[8] 'to keep clear,' *débarrasser.*

[9] *et il lui échappa cette exclamation: "Quels hommes! Ce sont des Scythes!"*

[10] *de plus en plus la.*

[11] Turn, 'no human power could any longer (*plus*).'

[12] Simply, 'At midnight.'

[13] *livré à la vengeance.*

him,[1] to relinquish his quarters in the Kremlin, to which, as the visible mark[2] of his conquest, he had seemed to cling with the tenacity of a lion holding a fragment of his prey. He encountered both difficulty[3] and danger[3] in retiring from the palace, and before he could[4] gain the city-gate, he had to traverse with his suite, streets arched with fire,[5] and in which the very air they breathed was suffocating. At length, he gained the open country,[6] and took up his abode in a palace of the Czar's called Petrowsky, about a French[7] league from the city. As he looked back on[8] the fire, which, under the influence of the autumnal wind, swelled and surged round the[9] Kremlin, like an infernal ocean around a sable Pandemonium, he could not suppress the ominous expression, "This bodes us great misfortune."[10]*

The fire continued to triumph unopposed,[11] and consumed in a few days what it had cost[12] centuries to raise. "Palaces and temples," says a Russian author, "monuments of art, and miracles[13] of luxury, the remains of ages which had passed away, and those which had been the creation of yesterday; the tombs of[14] ancestors, and the nursery-cradles of the present generation, were[15] indiscriminately destroyed. Nothing was left of Moscow save the remembrance of the city, and the deep resolution to avenge its fall."[16]

[1] See page 32, note [8].
[2] *gage.*
[3] Use the plural.
[4] See page 7, note [7].
[5] *des rues au-dessus desquelles les flammes formaient une arche.*
[6] *il arriva en pleine campagne.*
[7] Leave this word out.
[8] See page 6, note [13].
[9] *les flammes, qui, augmentées* (or, *activées*) *encore par . . . .* &c., *s'élevaient en tourbillons des toits du.*
[10] *"Ceci nous présage de grands malheurs."*
[11] Turn, 'without anything opposing it' (see page 14, note [16]).
[12] *ce qu'il avait fallu.*
[13] *merveilles.*
[14] *de nos.*
[15] *tout fut.*
[16] See page 18, note [6].

* Napoleon entered Russia June 24, 1812, with an immense host, numbering half-a-million of men. Of this great army it has been calculated that 125,000 perished in battle, 132,000 died of fatigue, hunger, and cold, during their retreat after the burning of Moscow, and 193,000 were taken prisoners, including 48 generals and 3000 inferior officers.

The fire raged till the 19th with unabated violence, and then began to slacken for want of fuel. It is said, four-fifths[1] of this great city were laid in ruins.[2]—(W. SCOTT, *Life of Bonaparte.*)

SCENE FROM "THE CRITIC."

(*Dangle, Sneer, and Puff.*)

Puff. (*entering.*) My dear Dangle, how is it with you?[3]

Dan. Mr. Sneer, give me leave to introduce[4] Mr. Puff to you.

Puff. Mr. Sneer is this? Sir, he is a gentleman whom I have long panted for the honour of knowing; a gentleman whose critical talents and transcendent judgment ——

Sneer. Dear sir ——

Dan. Nay, don't be modest,[5] Sneer; my friend Puff only talks to you in the style of his profession.

Sneer. His profession!

Puff. Yes, sir; I make no secret of the trade I follow: among friends and brother authors,[6] Dangle knows I love to be frank on the subject, and to advertise myself *viva voce.*[7] I am, sir, a practitioner in panegyric; or, to speak more plainly, a professor of the art of puffing,[8] at your service, or anybody else's.

Sneer. Sir, you are very obliging. I believe, Mr. Puff, I have often admired your talents in the daily prints.

Puff. Yes, sir; I flatter myself I do as much business in that way,[9] as any[10] six of the fraternity in town.[11] Devilish hard work,[12] all the summer, friend[13] Dangle!

[1] Use 'the,' in French.
[2] 'reduced to (*en*) ashes.'
[3] *comment vous va?*—familiar.
[4] *présenter.*
[5] *Point de modestie.*
[6] *et mes confrères les auteurs.*
[7] *de vive voix.*
[8] *dans l'art du pouf.*
[9] 'business,' here, *ouvrage*; 'way,' *genre.*
[10] Leave this word out.
[11] 'in this town.'
[12] *J'ai eu diablement d'occupation.*
[13] *l'ami.*

Never worked harder! But, hark ye!—the winter managers were a little sore, I believe.[1]

Dan. No: I believe they took it all in good part.

Puff. Ay![2]—then that must have been affectation in them; for, egad! there were some of the attacks which there was no laughing at![3]

Sneer. Ay! the humorous ones;[4] but I should think, Mr. Puff, that authors would in general be able to do this sort of work for themselves.

Puff. Why, yes;[5] but in a clumsy way. Besides, we look on that as an encroachment, and so take the opposite side.[6] I dare say, now, you conceive[7] half the very civil paragraphs[8] and advertisements you see, to be written[9] by the parties concerned, or their friends? No such thing:[10] nine out of[11] ten, manufactured by me in the way of business.[12]

Sneer. Indeed!

Puff. Even the auctioneers now—the auctioneers, I say, though the rogues have lately got some credit[13] for their language—not an article of the merit theirs! Take them out of[14] their pulpits, and they are as dull as catalogues! No, sir; 'twas I first enriched their style; 'twas I first taught[15] them to crowd their advertisements with panegyrical superlatives, each epithet rising above the other—like the bidders in their own auction-rooms! From me[16] they learned to inlay their phraseology with variegated

[1] 'But,' &c., *Je crois que les directeurs des théâtres d'hiver doivent un peu m'en vouloir; qu'en pensez-vous? hein?*—fam.

[2] See page 46, note [10].

[3] Turn, 'which must not have made them laugh' (see page 38, note [5]).

[4] *Oui, la partie plaisante surtout.*

[5] Turn, 'It is true.'

[6] *l'offensive.*

[7] *Vous vous imaginez sans doute.*

[8] *articles;* or, *réclames* (kinds of editorial announcements).

[9] See page 7, note [2].

[10] *erreur complète* (see also page 160, note [14]).

[11] 'out of,' here, *sur.*

[12] Turn, 'Out of ten, I manufacture nine (p. 158, n. [10]).'—'in the way,' &c., *qui me sont commandés.*

[13] *se soient fait une réputation.*

[14] Turn, 'Make them descend from,' &c.—'pulpits,' in this sense, *tribunes aux enchères;* but use the first of these nouns in the singular, in this instance, which will give it a more extensive and general meaning.

[15] Turn, 'it is I who have first enriched . . . . have taught' (page 48, note [3]).

[16] 'It is from me that.'

chips of exotic metaphor:[1]—by me, too, their inventive faculties were called forth. Yes, sir, by me they were instructed to clothe ideal walls with gratuitous fruits;[2] to insinuate obsequious rivulets into visionary groves; to teach courteous shrubs to nod their approbation of the[3] grateful soil; or, on emergencies, to raise upstart oaks,[4] where there never had been an acorn; to create a delightful vicinage without the assistance of a neighbour; or fix the temple of Hygeia[5] in the fens of Lincolnshire![6]

Dan. I am sure you have done them infinite service; for now, when a gentleman is ruined, he parts with his house with some credit.

Sneer. Service! If they had any gratitude, they would erect a statue to him; they would figure him as a presiding Mercury,[7] the god of traffic and fiction,[8] with a hammer in his hand instead of a[9] caduceus.—But pray, Mr. Puff, what first put you on[10] exercising your talents in this way?

Puff. Egad! sir, sheer necessity—the proper parent of an art so nearly allied to invention.[11] You must know, Mr. Sneer, that from the first time I tried my hand at an advertisement,[12] my success was such, that for some time after, I led a most extraordinary life indeed!

Sneer. How, pray?

Puff. Sir, I supported myself two years entirely by my misfortunes!

Sneer. By your misfortunes?

[1] Use the plural.

[2] *de fruit idéal des espaliers absents.*

[3] 'to teach,' &c., *à courber des berceaux dociles sur un.*

[4] *ou à faire dans l'occasion sortir de terre des chênes sourcilleux.*

[5] *de la santé.*

[6] See page 26, note [7].

[7] 'they would,' &c.; simply, 'under the figure of Mercury' (*Mercure*).

[8] *et des ruses ingénieuses.*

[9] Leave out 'with.'—'instead of a;' see page 92, note [4].

[10] *vous a conduit à.*

[11] *C'est la nécessité, mère d'invention, et mère conséquemment d'un art où l'invention entre pour beaucoup.*—The French proverb also runs thus: *Nécessité* (or, in more modern style, *La nécessité*) *est mère d'industrie* (or, *de l'industrie*). Observe that, in proverbs, the use of the definite article is often dispensed with before nouns thus employed in the whole extent of their signification, which custom is in opposition to the grammatical rule.

[12] Turn, 'my talent in advertisements.'

Puff. Yes, sir; assisted by a long sickness, and other occasional disorders; and a very comfortable living I had of it.[1]

Sneer. From sickness and misfortunes! You practised as a doctor and an attorney at once?

Puff. No, egad! both maladies and miseries were my own.

Sneer. Hey! what the plague![2]

Dan. 'Tis true, i' faith.

Puff. Harkye!—By advertisements—'To the charitable and humane!'[3] and 'To those whom Providence hath blessed with affluence!'[4]

Sneer. Oh! I understand you.

Puff. And, in truth, I deserved what I got; for I suppose never man went through such a series of calamities in the same space of time! Sir, I was five times made a bankrupt,[5] and reduced[6] from a state of affluence, by a train of unavoidable misfortunes![7] Then, sir, though a very industrious tradesman, I was twice burnt out, and lost[8] my little all,[9] both times! I lived upon those fires a month. I soon after was confined by a most excruciating disorder, and lost[10] the use of my limbs! That told very well;[11] for I had the case strongly attested,[12] and went about to collect the subscriptions myself.

Dan. Egad! I believe that was when you first called on me—

Puff. In November last?—O no! I was at that time

[1] 'and other,' &c., *et d'un certain nombre d'afflictions diverses, et sur ce revenu-là, j'ai vécu fort à mon aise, je vous jure.*

[2] *Quelle diable d'histoire nous contez-vous là?*

[3] Turn, 'To humane and charitable persons.'

[4] *a gratifiés des dons de la fortune.*

[5] *j'ai fait cinq fois banqueroute.*

[6] Translate, 'and have seen myself reduced as many times.'

[7] Turn, '. . . affluence to the deepest misery, after having experienced a number (*foule*) of unforeseen and unavoidable misfortunes (*désastres*).'

[8] Turn, 'I have had the misfortune of seeing twice burn my house and to lose thus.'

[9] *toute ma petite fortune;* or, *tout mon petit avoir;*—and leave out 'both times,' which has been expressed above, by 'thus.'

[10] Turn, '. . . disorder confined me (*me força à garder le lit*) and made me lose.'

[11] *Ce moyen-là me réussit à merveille.*

[12] Turn, 'for I obtained attestations in due form (*en règle*).'

a close prisoner in the Marshalsea,[1] for a debt benevolently contracted to serve a friend. I was afterwards twice tapped[2] for a dropsy, which declined into a very profitable consumption. I was then reduced to—O no—then, I became a widow[3] with six helpless children,[4] — after having had eleven husbands pressed,[5] and without money to get me into[6] an hospital.

Sneer. And you bore all with patience, I make no doubt?

Puff. Why, yes, though I made some occasional attempts at *felo de se*;[7] but as I did not find those rash actions answer,[8] I left off killing myself very soon. Well, sir, at last, what with[9] bankruptcies, fires, gouts, dropsies, imprisonments, and other valuable calamities, having[10] got together a pretty handsome sum, I determined to quit a business which had always gone rather against[11] my conscience, and, in a more liberal way, still to indulge my talents for fiction and embellishments, through my favourite channels of diurnal communication;[12] and so, sir, you have my history.

Sneer. Most obligingly communicative indeed; and your confession, if published, might certainly serve the cause of true charity, by rescuing the most useful channels of appeal to benevolence from the cant of imposition.[13] But surely, Mr. Puff, there is no great mystery in your present profession?

Puff. Mystery! sir, I will take upon me to say, the

[1] Simply, 'I was then in prison.'

[2] See page 21, note [6].

[3] See p. 76, latter end of note [8].

[4] *ayant six enfants sur les bras, sans un sou pour les nourrir.*

[5] *après avoir onze fois convolé en secondes noces et avoir vu mes onze maris enlevés l'un après l'autre pour le service maritime.*

[6] See p. 6, n. [13]; 'an,' use 'the.'

[7] *quelques tentatives de suicide.*

[8] 'not to answer,' in this case, *ne pas rapporter grand'chose;* and use *me* (to me) together with the verb, here.

[9] 'Well,' &c., *enfin, après avoir, à force de;* and see p. 8, note [1].

[10] Leave this word out (translated in note [9]).

[11] *un peu répugné à.*

[12] *de suivre une carrière plus noble, où je pusse* (page 5, note [13]) *cultiver mon talent pour la fiction et le pouf, et mettre ainsi à profit mes moyens de communications journalières avec le public par l'entremise des journaux, moyens qui m'avaient si bien réussi.*

[13] *en interdisant à l'imposture ces utiles moyens de communication entre le malheur et la bienfaisance.*

matter was never scientifically treated, nor reduced to rule[1] before.

Sneer. Reduced to rule?

Puff. O lud, sir! you are very ignorant, I am afraid.[2] Yes, sir; puffing[3] is of various sorts: the principal are, the puff direct—the puff preliminary—the puff collateral—the puff collusive, and the puff oblique, or puff by implication. These all assume, as circumstances require, the various forms of 'letter to the editor'—'occasional anecdote'—'impartial critique'—'observation from a correspondent'—or 'advertisement from the party.'

Sneer. The[4] puff direct I can conceive[5]——

Puff. O yes, that's simple enough. For instance: a new comedy or farce is to be produced[6] at one of the theatres, (though by-the-bye they don't bring out half what they ought to do.) The author, suppose Mr. Smatter, or Mr. Dapper, or any particular friend of mine.[7] Very well; the day before it is to be performed, I write an account of the manner in which it was received. I have the plot from the author,[8] and only add—'characters strongly drawn—highly coloured—hand of a master—fund of genuine humour[9]—mine of invention—neat dialogue—attic salt! Then for the performance—Mr. Dodd was astonishingly great in the character[10] of Sir Harry; that universal[11] and judicious actor, Mr. Palmer, perhaps never appeared to[12] more advantage than in[13] the Colonel; but it is not in the power of language to do justice to Mr. King; indeed, he more than merited those repeated bursts of applause which he drew from[14] a most brilliant and judicious audience! As to the scenery—the

[1] *soumise à des règles fixes.*—You need not repeat *fixes* in the next sentence.

[2] Turn, 'I see that you are yet very ignorant in these matters.'

[3] *la poufferie* (coined for the purpose).

[4] 'As to the.'

[5] 'I conceive.'

[6] *une première représentation doit* (page 79, note [2]) *avoir lieu.*

[7] *ou tout autre de mes amis.*

[8] *Je tiens le plan de l'auteur lui-même.*

[9] *un fonds inépuisable de gaieté* (or, *de verve comique*, in this particular sense).

[10] *rôle*, in this sense; not *caractère*, as above.

[11] *d'un talent universel.*

[12] *avec.*

[13] 'in the part of.'

[14] *le concert d'applaudissements unanimes que lui a prodigués.*

miraculous powers[1] of Mr. De Loutherbourg's pencil are universally acknowledged. In short, we are at a loss which[2] to admire most,—the[3] unrivalled genius of the author, the great attention and liberality of the managers, the wonderful abilities of the painter,[4] or the incredible exertions of all the[5] performers!'

Sneer. That's pretty well indeed, sir.

Puff. O cool—quite cool—to what I sometimes do.[6]

Sneer. And do you think there are any who are influenced by this?

Puff. O, dear! yes, sir;[7]—the number of those who undergo the fatigue[8] of judging for[9] themselves is very small indeed![10]

Sneer. Well, sir,—the puff preliminary?

. . . . . .

SWIFT TO LORD TREASURER OXFORD.

(Letter of condolence on the death of the Marchioness of Caermarthen, daughter of the Lord Treasurer.)

My Lord,—Your Lordship is the person in the world to whom[11] every body ought to be silent upon such an occasion as this, which is only to be supported by the greatest wisdom and strength of mind: wherein, God knows, the wisest and best of us,[12] who would presume

[1] *effets merveilleux.*

[2] *nous ne savons ce que nous devons.*

[3] *du;* and see page 8, note [1].

[4] *décorateur.*

[5] *jeu admirable des.*

[6] *Oh! ce n'est rien! c'est de la glace auprès de ce que je fais quelquefois quand je suis en verve.*

[7] *Comment! mais il n'y a pas de doute.*

[8] *se donnent la peine.*

[9] *par.*

[10] A peculiarly elegant and expressive inversion, in French, is the following: 'it (*il*) is not great the number of those who,' &c.

[11] *de tous les hommes celui envers lequel.*

[12] Simply, *les meilleurs d'entre nous;* custom does not allow the preposition *de* to stand by itself between a superlative and one of the personal pronouns, thus used alone: but we may say *le plus sage* de *vous tous*, though we must not say *le plus sage* de *vous* (it should be d'entre *vous*). Likewise after *plusieurs: plusieurs* d'entre *eux*, not *plusieurs* d'*eux*.

to offer their thoughts,[1] are far your inferiors. It is true, indeed, that a great misfortune is apt to weaken the mind and disturb the understanding.[2] This, indeed, might be some pretence to us to administer our consolations, if we had been wholly strangers to the person gone.[3] But, my Lord, whoever had the honour to know her, wants a comforter as much as your Lordship; because, though their loss is not so great, yet they have not the same firmness and prudence to support the want[4] of a friend, a patroness,[5] a benefactor, as[6] you have to support that of a daughter. My Lord, both religion and reason forbid me to have the least concern for that lady's death, upon her own account;[7] and he must be an[8] ill Christian, or a perfect stranger to her virtues, who[9] would not wish himself, with all submission to God Almighty's will, in her condition. But your Lordship, who hath lost such a daughter, and we, who have lost such a friend, and the world, which hath lost such an example, have,[10] in our several degrees,[11] greater cause to lament than, perhaps, was ever given by any private person before.[12] For, my Lord, I have sat down to think of[13] every amiable quality that could enter into the composition of a lady,[14] and could not single out one which she did not[15] possess in as high a perfection as human nature is capable of.[16] But, as to your Lordship's own particular,[17] as it is an inconceivable misfortune to[18]

[1] *croiraient pouvoir dire leur sentiment.*

[2] Translate, 'may sometimes weaken the mind and disturb (*troubler*) the exercise of its (page 37, note [4]) faculties.'

[3] *qui n'est plus.*

[4] *privation.*

[5] *protectrice.*

[6] *que*;—see page 10, note [3]; p. 3, note [18]; and p. 40, note [14].

[7] *pour elle-même.*

[8] *ou un.*

[9] *ou dans une ignorance complète des vertus de la défunte*—for the sake of clearness, here, as *son, sa, ses*, mean 'his' (and 'its') as well as 'her.'—'who,' thus placed; see page 92, note [13].

[10] See page 65, note [12].

[11] *chacun pour notre part respective.*

[12] *que l'on n'en a jamais eu de déplorer une perte particulière quelconque*; and put 'perhaps' before 'greater.'

[13] Simply, *j'ai réfléchi à.*

[14] Turn, 'susceptible (page 164, note [1]) of uniting to constitute a lady (*une femme estimable*, in this sense).'

[15] See page 35, note [20].

[16] Translate, 'the highest degree of perfection to which .... can reach.'

[17] antiquated, for 'own self,' or 'own person.'

[18] See page 138, note [7].

have lost such a daughter, so it is a possession which few can boast of,[1] to have had such a daughter. I have often said to your Lordship that I never knew any one, by many degrees, so happy in their domestics as you ;[2] and I affirm so still, though not by so many degrees ;[3] from whence it is very obvious that your Lordship should reflect upon what you have left,[4] and not upon what you have lost.

To say the truth, my Lord, you began to be too happy for a mortal ; much more happy than is usual with the dispensations of Providence long to continue.[5] You had been the great instrument of preserving[6] your country from foreign and domestic ruin;[7] you have had the felicity of establishing your family in the greatest lustre, without any obligation[8] to the bounty of your prince, or any industry[9] of your own ; you have triumphed over[10] the violence and treachery of your enemies by your courage and ability, and, by the steadiness of your temper, over the inconstancy and caprice of your friends. Perhaps your Lordship has felt too much complacency within yourself, upon[11] this universal success ; and God Almighty, who would not disappoint[12] your endeavours for the public, thought fit to punish you with a domestic loss, where[13] he knew your heart was most exposed ; and at the same time has fulfilled his own wise purposes,[14] by rewarding in

[1] Turn, 'so it is a blessing (*bien*) which few can boast of possessing' —see page 1, note [13]. 'It is a *possession . . . to have had ;*' see page 60, note [2].

[2] *à beaucoup près aussi heureux dans son cercle domestique qu'elle-même.* In such cases as this (with 'Lordship,' 'Majesty,' &c.), the French logically keep to the use of the third person (*elle-même* in our translation), instead of passing at once to the second ('you,' in our text). See the La Fontaine, page 15, line 10 and following.— 'domestics ;' see, for a use of this word in nearly the same sense, page 62, note [1].

[3] 'though,' &c., *mais je dirai cette fois : à moins de chose près.*

[4] 'what is left — remains — to you (to it—note [2], above).'

[5] Turn, 'than one is (see p. 5, n. [14], and p. 30, n. [11]) usually long by the dispensations of Providence.'

[6] Translate, 'You had powerfully contributed to preserve.'

[7] *de la ruine qu'entraînent les guerres étrangères et les dissensions intestines* (or, *les guerres civiles*).

[8] 'without owing anything.'

[9] 'or ;' see page 42, note [7].— 'industry,' in this sense, *effort*, or *travail*, or *peine*. .

[10] *de.*

[11] *une trop grande satisfaction intérieure de.*

[12] *faire échouer ;* or, *trahir.*

[13] *là où.*

[14] 'his,' *les.*—'own,' *qui lui sont propres ;* and at the end.

a better life that excellent nature he has taken from you.

I know not, my Lord, why I write this to you, nor hardly what I am writing. I am sure it is not from any compliance with[1] form; it is not from thinking[2] that I can give your Lordship any ease: I think it was an impulse upon me that I should[3] say something. And whether I shall send you what I have written, I am yet in doubt.

WORLDLY MOTIVES.[4]

If a fault may be found with Mrs. Bute's arrangements, it is this, that she was too eager:[5] she managed rather too well; undoubtedly she made Miss Crawley more ill than was necessary; and though the old invalid succumbed to[6] her authority, it was so harassing and severe, that the victim would be inclined to escape[7] at the very first chance which fell in her way.[8] Managing women,[9] the ornaments of their sex,—women who order everything for everybody, and know so much better[10] than any person

[1] *pour satisfaire aux exigences de.*

[2] 'in the idea.'

[3] *que je me suis senti entraîné dans mon cœur à;* or, *qu'une voix intérieure m'a crié qu'il fallait que je* (see page 22, note [9]).

[4] *Motifs intéressés.*

[5] *S'il y avait un reproche à adresser à Mme B—, c'était d'apporter trop d'ardeur à l'exécution de ses plans.*

[6] *sous;—succomber* sous, implies the idea of a *weight,* under which we bend, whereas *succomber* à implies the idea of a *struggle,* wherein we are overcome, as, *succomber à la tentation, à la douleur,* &c. But, here, the best rendering for 'to succumb under an (or, her) authority' will be *courber la tête sous le joug,* as an idea of voluntary submission, rather than of overwhelming oppression, is implied in our text.

[7] *que la malheureuse victime ne pouvait qu'être tentée de s'en affranchir.*

[8] *à la première occasion qui se rencontrerait;* or, simply, *à la première occasion.* Notice this use of the conditional, where the English use the preterite indicative.

[9] *Ces femmes qui ont la manie de régenter;* or, *Ces femmes à l'esprit dominateur.*

[10] Simply, 'much better;' the French do not use 'so much more' . . ., or 'so much better,' in this way; but they use, in another way, *d'autant plus . . . . que* (so much more . . . because), and *d'autant mieux . . . que* (so much better . . . because). As to *tant mieux,* it means 'so much the better.'

concerned, what is good for their neighbours, don't sometimes speculate upon the possibility of a domestic revolt, or upon other extreme consequences resulting from their overstrained authority.[1]

Thus, for instance, Mrs. Bute, with the best intentions no doubt in the world, and wearing herself to death[2] as she did by foregoing sleep, dinner, fresh air,[3] for the sake of her invalid sister-in-law, carried her conviction of the old lady's illness so far, that she almost managed her into her coffin.[4] She pointed out her sacrifices and their results one day to the constant apothecary, Mr. Clump.

"I am sure, my dear Mr. Clump," she said, "no efforts of mine have been wanting to restore[5] our dear invalid, whom the ingratitude of her nephew has laid on the bed of sickness.[6] *I*[7] never shrink from personal discomfort: *I* never refuse to sacrifice myself."

"Your devotion,[8] it must be confessed, is admirable," Mr. Clump says, with a low bow;[9] "but"—

"I have scarcely closed my eyes[10] since my arrival: I give up sleep, health, every comfort, to my sense of[11] duty. When my poor James was in[12] the small-pox, did I allow any hireling to nurse him? No."

"You did what became an excellent mother, my dear Madam—the best of mothers; but"—

"As the mother of a family and the wife[13] of an English clergyman, I humbly trust[14] that my principles are good,"[15] Mrs. Bute said, with a happy solemnity of conviction; "and, as long as Nature supports me, never, never, Mr. Clump, will I desert[16] the post of duty.[17] Others may

[1] *d'un abus d'autorité.*
[2] *usant sa santé* (or, *son corps*); or, *ruinant sa santé.*
[3] *repas et promenades.*
[4] See page 6, note [13].
[5] *Mon cher . . . ., je puis me donner ce témoignage de n'avoir négligé aucune tentative pour rendre la santé à.*
[6] *ce lit de douleur.*
[7] See page 67, note [16], and page 149, note [15].
[8] *dévouement.*
[9] See page 4, note [17].
[10] *l'œil* (page 27, note [3]).
[11] Turn, 'the sense of my.'
[12] 'my little James had.'
[13] Simply, 'Mother of family, wife.'
[14] 'I dare affirm.'
[15] 'pure.'
[16] Turn, 'never, as long as (*tant que*) nature supports (page 52, note [2]) me, I will desert.'
[17] *la place où mon devoir m'enchaîne.*

bring that gray head with sorrow on the bed of sickness" (here Mrs. Bute, waving her hand, pointed to one of old Miss Crawley's coffee-coloured fronts,[1] which was perched on a stand in the dressing-room), "but *I* will never quit it. Ah, Mr. Clump! I fear, I know, that[2] that couch needs spiritual as well as medical consolation."[3]

"What I was going to observe, my dear Madam,"—here the resolute Clump once more interposed[4] with a bland air—"what I was going to observe when you gave utterance to sentiments which do you so much honour, was that I think you alarm yourself needlessly about our kind friend, and sacrifice your own health too prodigally in her favour."[5]

"I would lay down[6] my life for my duty, or for any member of my husband's family," Mrs. Bute interposed.

"Yes, Madam, if need were; but we don't want Mrs. Bute Crawley to be a martyr," Clump said gallantly. "Dr. Squills[7] and myself[8] have both considered Miss Crawley's case with every anxiety and care, as you may suppose. We see her low-spirited and nervous;[9] family events have[10] agitated her."

"Her nephew will come to perdition,"[11] Mrs. Crawley cried.

"Have agitated her: and you arrived like a guardian angel, my dear Madam, a positive[12] guardian angel, I assure you, to soothe her under the pressure of calamity. But Dr. Squills and I were thinking[13] that our amiable friend is not in such a state as renders[14] confinement to her bed necessary.[15] She is depressed, but this confinement perhaps

[1] See page 148, note [12].

[2] 'I fear,' &c., *je ne le sais que trop.*

[3] Turn, 'as much the spiritual assistance (*secours*, plur.) as that (plur.) of the physician.'

[4] *se décida à dire Clump.*

[5] *et que vous faites à cause d'elle trop bon marché de votre santé.*

[6] 'I would give.'

[7] See page 4, note [1].

[8] 'and I.'—'have;' see page 65, note [12].

[9] *Nous l'avons trouvée dans un état de faiblesse et de surexcitation nerveuse.*

[10] 'affairs had.'—'to agitate,' here, *mettre tout en émoi.*

[11] *se perdra.*

[12] 'positively a.'

[13] Use the present.

[14] See p. 38, n. [3], and p. 35, n. [30].

[15] The following turn will be the best, as 'confinement,' in this sense, can hardly be rendered very idiomatically by a noun:—'the

adds to her depression.[1] She should have change, fresh air,[2] gaiety; the most delightful remedies in the pharmacopœia," Mr. Clump said, grinning and showing [3] his handsome teeth. "Persuade her to rise, dear Madam; drag her from her couch and her low spirits; [4] insist upon her taking [5] little drives. They will restore the roses too to *your* cheeks, if I may so speak to Mrs. Bute Crawley."

"The sight of her horrid nephew casually [6] in the park, where I am told the wretch drives [7] with the brazen partner of his crimes," Mrs. Bute said (letting the cat of selfishness out of the bag of secrecy),[8] "would cause her such a shock, that we should have to bring her back to bed again! She must not go out, Mr. Clump. She shall not go out as long as I remain [9] to watch over her. And as for *my* health, what matters it?[10] I give it cheerfully, Sir, I sacrifice it at[11] the altar of my duty."

"Upon my word, Madam," Mr. Clump now said bluntly, "I won't answer[12] for her life if she remains locked up in that dark room. She is so nervous that we may lose her any day; and if you wish Captain Crawley to be her heir, I warn you frankly, Madam, that you are doing your very best to serve him."[13]

"Gracious mercy! is her life in danger?" Mrs. Bute cried. "Why, why, Mr. Clump, did you not inform me sooner?"

state of . . . . . does not require (use *exiger*) that she should be thus confined to her bed, (pres. subj. and see page 172, note [10]).

[1] *L'hypocondrie de son humeur ne peut qu'augmenter dans cet isolement.*

[2] *le grand air.*

[3] *en riant et en laissant voir.*

[4] *sa torpeur.*

[5] Use *faire*, not *prendre*, here.

[6] *rencontré.*

[7] Use simply *se promener.*

[8] *laissant percer son égoïste cupidité;* or you may translate literally, though the expression is not a French idiom.—'to let out,' see page 6, note [13].—'secrecy,' here, *dissimulation.* In a general way, 'to let the cat out of the bag' may be translated by *éventer un secret* (no dictionaries, even the largest, contain anything at all about this, any more than about many expressions which will be found in the present work). As to *découvrir le pot aux roses*, it only means 'to find out the secret' (any particular secret of no very good sort).

[9] Use *être là.*

[10] *qu'importe?* or, *peu m'importe!*

[11] *sur.*

[12] 'I don't answer.'—'for,' *de.*

[13] *vous en prenez tout à fait le chemin.*

The night before,[1] Mr. Clump and Dr. Squills had had a consultation (over a[2] bottle of wine) regarding Miss Crawley and her case.

"What a little harpy that[3] woman from Hampshire is, Clump," Squills remarked, "that has seized upon old Tilly Crawley! Capital Madeira."

"What a fool Rawdon Crawley has been," Clump replied, "to go and marry[4] a governess! There was something about the girl, too."[5]

"Of course the old girl will fling him over,"[6] said the physician; and after a pause added, "She'll cut up well,[7] I suppose."

"Cut up,"[8] says Clump, with a grin; "I wouldn't have her[9] cut up for two hundred a[10] year."

"That Hampshire woman will kill her in two months, Clump, my boy, if she stops about her," Dr. Squills said. "Old woman; full feeder; nervous subject; palpitation of the heart; pressure on the brain; apoplexy; off she goes.[11] Get her up,[12] Clump; get her out: or I wouldn't give many weeks' purchase for your two hundred a year."[13] And it was acting upon this hint that the worthy apothecary[14] spoke with so much candour to Mrs. Bute Crawley. —(THACKERAY, *Vanity Fair.*)

[1] *La veille au soir.*

[2] *tout en vidant une.*

[3] *que cette* (page 138, note [7]); and leave out 'is.'

[4] *Quelle folie aussi, . . . à ce R. C.——, d'aller épouser;*—'to marry' is *épouser* (or, *se marier avec*), in the sense of 'to *take* in marriage,' and *marier*, in the sense of 'to *give* in marriage:' thus we say, *épouser sa* (one's) *fiancée*, and *marier sa fille* (one's daughter).

[5] *Il est vrai* (or, *Le fait est*) *qu'il y a du sang dans cette fille.*

[6] *va l'oublier* (dans son testament).

[7] *elle ne passera* (or, *sautera*) *pas le pas* (very familiar for *ne mourra pas*) *sans laisser du quibus* (familiar).

[8] *Passer le pas!* Of course, this is far from being the literal translation of the English expression, which, in this sense, has no equivalent in French.

[9] *la voir*

[10] *par.*—'two hundred;' add, 'pounds.'—'in two months;' see p. 130, n. [9].

[11] *Vieillesse; réplétion; nerfs irritables; palpitations de cœur; congestion cérébrale; apoplexie; la voilà partie* (or, vulgarly, and not in bad keeping with the general tone of these two men, *bonsoir la compagnie*).

[12] *Remettez-la sur pied;* or, *Faites-la lever.* See page 6, note [13].

[13] *ou sans cela je ne donne pas longue durée à votre revenu annuel de ce côté-là.*

[14] *Et le digne . . . ne faisait qu'agir d'après cet avis quand il,* &c.; or, *Et c'était sous l'empire de cette pensée que le digne,* &c.

THE[1] STORY OF LEFEVRE.

IT was some time in the summer of that year in which Dendermond[2] was taken by the allies, which was about seven years before my father came into the country, and about as many after the time that my uncle Toby and Trim had privately decamped from my father's house in town, in order to lay some of the finest sieges to some of the finest fortified cities in Europe,[3] when my uncle Toby was one evening getting his supper, with Trim sitting behind him at a small sideboard. The landlord of a little inn in the village came into the parlour with an empty vial in his hand to beg a glass or two of sack: "'Tis for a poor gentleman, I think of the army,"[4] said the landlord, "who has been taken ill[5] at my house four days ago, and has never held up his head since, or[6] had a desire to taste anything, till just now, that he has a fancy for[7] a glass of sack and a thin[8] toast—'*I think*,' says he, taking his hand from his forehead, '*it*[9] *would comfort me*.'"

"If I could neither beg, borrow, nor buy such a thing," added the landlord, "I would almost steal it for the poor gentleman, he is so ill. I hope in God[10] he will still mend," continued he; "we are all of us concerned for him."

"Thou art a good-natured soul, I will answer for thee,"[11] cried my uncle Toby; "and thou shalt drink the poor gentleman's health in[12] a glass of sack thyself, and take a couple[13] of bottles, with my service,[14] and tell him he is

[1] No article (whether definite, or indefinite) is used, in French, before the head of a chapter (indicating the nature of the subject) or the title of a book.

[2] *Dendermonde* (in Belgium).—Proper names of towns are, as a rule, masculine in French.

[3] *afin de faire avec éclat le siége de quelques-unes des plus belles places fortes de* (page 32, note [6]) *l'Europe*. Put a full stop here, and leave out 'when.'

[4] *un pauvre monsieur, un officier, à ce que je crois*.

[5] 'has fallen ill;' and see page 116, note [11].

[6] See p. 42, n. [7].

[7] *jusqu'à ce moment, où il vient d'avoir envie de*.

[8] *petite*.

[9] 'that.'

[10] *J'espère encore*.

[11] *j'en réponds*.

[12] Use 'health' in the dative (prep. *d*); and leave out 'in.'

[13] See page 3, note [1].

[14] 'my compliments.'

heartily welcome to them,[1] and to a dozen more, if they will do him good."

"Though I am persuaded," said my uncle Toby, as the landlord shut the door, "he is a very compassionate fellow, Trim, yet I cannot help entertaining a high opinion of his guest too; there must be something more than common in him,[2] that in so short a time should win[3] so much upon the affections of his host." "And of his whole family,"[4] added the corporal, "for they are all concerned for him." "Step after him," said my uncle Toby, "do,[5] Trim, and ask if he knows his name."

"I have quite forgot it, truly," said the landlord, coming back into the parlour with the corporal, "but I can ask his son again." "Has he a son with him then?" said my uncle Toby. "A boy," replied the landlord, "of about eleven or twelve years of age,[6] but the poor creature has tasted almost as little as his father; he does nothing but[7] mourn and lament for him night and day; he has not stirred from the bed-side these two days."[8]

My uncle Toby laid down his knife and fork, and thrust his plate from before him,[9] as the landlord gave him the account; and Trim, without being ordered, took away without saying one word, and in a few minutes after brought him his pipe[10] and tobacco.

"Stay in the room a little," said my uncle Toby.

"Trim!" said my uncle Toby after he had lighted[11] his pipe and smoked about a dozen whiffs. Trim came in front of his master, and made his bow; my uncle Toby smoked on,[12] and said no more. "Corporal!" said my

[1] *que je les lui offre de tout cœur*; or, *qu'elles sont tout à son service.*

[2] See page 22, note [1].

[3] *pour qu'il ait, en . . ., gagné.*

[4] See page 32, note [5].

[5] *va.*

[6] Leave out 'of age.'

[7] 'To do nothing but,' is, in French, *ne faire que*; which must not be mistaken with *ne faire que de* (likewise followed by an infinitive), 'to have but just' (with a past participle, in English).

[8] *depuis deux jours.*

[9] 'far from him.'

[10] *pipe* ('tobacco-pipe'), here, not *tuyau* (any other kind of pipe): a confusion of these two words is often made; *tuyau* is also said of the 'stem' of a tobacco-pipe, in opposition to *fourneau*, which is the 'bowl.'

[11] See p. 7, n. [7].

[12] See p. 6, rendering of n. [13]. We shall likewise use *de*, here, not *à*, as in the example given in the note

uncle Toby. The corporal made his bow. My uncle Toby proceeded no farther, but finished his pipe.

"Trim!" said my uncle Toby, "I have a project in my head, as it is a bad night, of wrapping myself up warm in my roquelaure,[1] and paying a visit to this poor gentleman."—"Your honour's roquelaure," replied the corporal, "has not once been had on[2] since the night before your honour received your[3] wound, when we mounted guard in the trenches before the gate of St. Nicholas; and, besides, it is so cold and rainy a night, that what with the roquelaure, and what with[4] the weather, 'twill be enough to[5] give your honour your death, and bring on your honour's torment in your groin."—"I fear so," replied my uncle Toby; "but I am not at rest in my mind,[6] Trim, since the account the landlord has given me. I wish I had not known so much of this affair,"[7] added my uncle Toby, "or that I had known more of it. How shall we manage it?"—"Leave it, an please your honour, to me,"[8] quoth the corporal; "I'll take[9] my hat and stick, and go to the house and reconnoitre,[10] and act accordingly; and I will bring your honour a full account in an hour."—"Thou shalt go, Trim," said my uncle Toby, "and here's a shilling for thee to drink with his servant."—"I shall get it all out of him,"[11] said the corporal, shutting the door.

My uncle Toby filled[12] his second pipe, and had it not been that he now and then wandered from the point, with

referred to. Both prepositions are used after *continuer*, with this difference, that *de* generally implies no interruption, whereas *à* generally implies resuming after an interruption.

[1] We cannot say, in French, '. . . . a project of wrapping up,' &c.; use, therefore, another construction.—'roquelaure;' a kind of cloak out of fashion long ago.

[2] Turn, 'Your honour, . . . has not put on his roquelaure.'—'to put on;' in this sense, 'on' is not translated. [3] See p. 177, n. [2].

[4] *que, tant la roquelaure que.*

[5] *il y aura de quoi.*

[6] Turn, 'I have not the mind in rest.'

[7] *Je voudrais n'en pas tant savoir;* see page 86, note [12], and page 7, note [7].

[8] *Laissez-moi faire, sauf votre respect.* [9] See p. 132, n. [18].

[10] 'and go,' &c., *pousser une reconnaissance jusqu'à l'auberge;* thus leaving out the two 'and,' which, as a third and a fourth are coming, would sound badly, in French.

[11] *j'apprendrai* (or, *je tirerai*) *de lui toute l'histoire;* or, simply, *je saurai tout de lui.*

[12] *bourrer* is more used than *remplir*, in speaking of a tobacco-pipe.

considering whether it was not full as well to have the curtain of the *tenaille* a straight line as a crooked one, he might be said to have thought of nothing else but poor Lefevre and his boy the whole time he smoked it.[1]

It was not till[2] my uncle Toby had knocked the ashes out[3] of his third pipe, that corporal Trim returned from the inn, and gave him the following account :—

"I despaired at first," said the corporal, "of being able to bring back your honour any kind of intelligence[4] concerning the poor sick lieutenant."—"Is he in the army then?"[5] said my uncle Toby.—"He is,"[6] said the corporal.—"And in what regiment?" said my uncle Toby.—"I'll tell your honour," replied the corporal, "everything straightforward, as I learnt it."[7]—"Then, Trim, I'll fill another pipe," said my uncle Toby, "and not[8] interrupt

[1] *et sauf de temps en temps quelques excursions pour considérer s'il n'était pas tout aussi bien d'avoir la courtine de la tenaille* (mil. terms) *en droite ligne qu'en ligne courbe,—on peut dire que tant qu'elle dura, il ne pensa qu'au pauvre Lefèvre et à* (page 49, note [6]) *son fils.*

[2] 'It was only when.'

[3] 'to knock out,' *faire tomber ;* see page 28, note [5].

[4] *renseignements,* in this sense.

[5] *C'est* (page 72, note [13]) *donc un militaire?* or, *Il est donc militaire* (page 76, note [8])? or, *Il est donc dans le militaire* (or, *au service—à l'armée*)?—Notice that *il* is used instead of *ce* (page 72, note [13]) when the noun is used as a kind of adjective, without any article preceding (page 76, note [8]). The fact is, that the use of *ce* seems to call for the use of an article (*le* or *un*), and the employment of *il, elle,* &c., to call for the suppression of either article. The difference between these two cases, namely, *ce* with an article, and *il,* &c., without any, will be better understood by means of examples. First case :—'Who is that gentleman I see over there?'—'He (*i. e.,* *that* gentleman, as yet unknown to you in any capacity) is a physician,' *c'est* un *médecin ;* 'He is the physician to the hospitals in the town,' *c'est* le *médecin des hôpitaux de la ville.* Second case :—'What is your brother doing now?'—'He (*i. e.,* the gentleman already known to you in the capacity of brother of mine) is a physician,' il *est médecin ;* il *est médecin des hôpitaux,* &c. (no articles, and *il* instead of *ce*).

[6] Simply, *Oui.* This elliptical kind of answer, 'He is,' is entirely opposed to the genius of the French language.

[7] *tout raconter à votre Honneur* (or, *à monsieur*) *au fur et à mesure, dans l'ordre où je l'ai appris.*

[8] 'and I will not,' &c. See page 80, note [2]. We might add the following to that note :—At least, in the second case (viz. from negation to affirmation) the use of the pronoun before the second verb is indispensable, but, in the first (from affirmation to negation), taste alone must be our guide. See again, for other rules on this use of a personal pronoun before a second verb, page 23, note [6], page 31, note [1], page 32, note [1], and page 56, note [3].

thee till thou hast done; so sit down at thy ease, Trim, in the window seat,[1] and begin thy story again." The corporal made his old bow, which generally spoke,[2] as plain as a bow could speak it: "Your honour is good;"[3] and having done that, he sat down, as he was ordered, and began the story to my uncle Toby over again in pretty near the same words.[4]

"I despaired at first," said the corporal, "of being able to bring back any intelligence to your honour about the lieutenant and his son; for, when I asked where his servant was, from whom I made myself sure of knowing everything which was proper to be asked..."—"That's a right distinction, Trim," said my uncle Toby.—"I was answered,[5] an please your honour, that he had no servant with him; that he had come to the inn with hired horses, which, upon finding himself unable to proceed (to join, I suppose, the regiment), he had dismissed the morning after he came.[6]—'If I get better, my dear,' said he, as he gave his purse to his son to pay the man, 'we can[7] hire horses from hence.'—'But, alas! the poor gentleman will never get from hence,' said the landlady to me, 'for I heard the death-watch[8] all night long; and when he dies,[9] the youth, his son, will certainly die with him, for he is broken-hearted already.'

"I was hearing this account," continued the corporal, "when the youth came into the kitchen, to order the thin toast the landlord spoke of. 'But I will do it for my father myself,' said the youth.—'Pray, let me save you the trouble, young[10] gentleman,' said I, taking up the fork for the purpose, and offering him my chair to sit down upon by the fire whilst I did it.[11]—'I believe, sir,' said he, very

[1] *l'avance* (or, *la banquette*) *de la fenêtre*—omission of dictionaries.

[2] Use *dire;* see page 85, note [5].

[3] *bien bon.*

[4] *termes,* in such a case (p. 114, note [5]), not *mots* or *paroles* (page 28, note [3]).

[5] See page 21, note [6], page 23, note [1], and page 48, note [3].

[6] '. . . horses, and that, finding . . . . (to join the regiment, I suppose), he had dismissed them the morning after (*le lendemain matin de*) his arrival.'

[7] Use the future.

[8] *l'horloge de la mort;* a popular name for an insect that makes, when gnawing wood, a ticking noise, superstitiously imagined to prognosticate death.

[9] See page 52, note [2].

[10] 'my young.'

[11] Use the conditional.

modestly, 'I can please him best myself.'[1]—'I am sure,' said I, 'his honour will not like the toast the worse for being[2] toasted by an old soldier.' The youth took hold of my hand, and instantly burst[3] into tears."—"Poor youth!" said my uncle Toby; "he has been bred up from an infant in the army,[4] and the name of a soldier, Trim, sounded in his ears like the name of a friend; I wish I had him here."[5]

"I never, in the longest march," said the corporal, "had so great a mind to my dinner, as I had to cry with him for[6] company: what could be the matter with me,[7] an please your honour?"—"Nothing in the world, Trim," said my uncle Toby, blowing his nose, "but that thou art a good-natured fellow."[8]

"When I gave him the toast," continued the corporal, "I thought it was proper to tell him I was captain Shandy's servant, and that your honour (though a stranger) was extremely concerned for his father; and that if there was anything[9] in your house or cellar..."—"And thou might'st have added, my purse too," said my uncle Toby.—"He was heartily welcome to it. He made a very low bow, which was meant[10] to your honour, but no answer; for his heart was full. He went up stairs[11] with the toast. 'I warrant you, my dear,' said I, as I opened the kitchen door, 'your father will be well again.' Mr. Yorick's curate[12] was smoking a pipe by the kitchen fire, but said not a word good or bad to comfort the youth. I thought it was

[1] *que je saurai mieux la faire à son goût.*

[2] 'for having been.'

[3] Use *fondre* (to melt).

[4] *il a été élevé à l'armée depuis le bas âge.*

[5] See page 185, note [7].

[6] *de.*—'a mind to my dinner,' *envie de dîner.*

[7] *Qu'est-ce que je pouvais avoir.*

[8] 'to blow one's nose,' *se moucher.*—'but that,' &c., *seulement tu es un brave garçon.* The adjective *brave* is one of those whose signification changes according as they precede or follow the noun: before the words *homme, femme, garçon,* and the like, it means 'good-natured,' 'nice,' and after the same words it means 'brave.'

[9] 'everything that was' (transl. literally, 'all that which there was'—*il y avait*).

[10] *s'adressait.*

[11] Simply, *Il est monté.*

[12] *vicaire;* this word corresponds, in France, to 'curate,' and *curé* corresponds to 'vicar,' or 'rector,' so far as their respective functions, and their relative position and emoluments, are concerned.

wrong," added the corporal.—" I think so too," said my uncle Toby.

" When the lieutenant had taken[1] his glass of sack and toast, he felt himself a little revived, and sent down[2] into the kitchen, to let[3] me know, that in about ten minutes he should be glad[4] if I would step up stairs. 'I believe,' said the landlord, 'he is going to say[5] his prayers; for there was a book laid upon the chair by his bedside; and, as I shut the door, I saw his son take up a cushion.'

" 'I thought,' said the curate, 'that you gentlemen[6] of the army, Mr. Trim, never said[7] your prayers at all.'—'I heard the poor gentleman say his prayers last night,' said the landlady, 'very devoutly, and with my own ears, or I could not have believed it.'—'Are you sure of it?' replied the curate.—'A soldier, an please[8] your reverence,' said I, 'prays as often (of his own accord) as a parson; and when he is fighting for his king, and for his own life, and for his honour too, he has the most reason to pray to God of any in the whole world.'"[9]— " 'Twas well said of thee, Trim," said my uncle Toby.—" 'But when a soldier,' said I, 'an please your reverence, has been standing for twelve hours together[10] in the trenches, up to his knees in cold water, or engaged,' said I, 'for months together,[11] in long and dangerous marches; harassed, perhaps, in his rear[12] to-day; harassing others to-morrow; detached here, countermanded there; resting this night out upon his[13] arms, beat up in his[14] shirt the next; benumbed in his joints, perhaps

[1] *a eu pris* (lit., 'has had taken'). This form is used, instead of the *prétérit* or *passé antérieur*, or compound of the preterite (page 28, note [5]), when the action, anterior to another, occurred at a time which may still be going on, for instance, *this day, this week*, &c.

[2] Use simply *envoyer* (*à*).

[3] 'to make.'

[4] *je lui ferais plaisir.*

[5] See page 43, note [3].

[6] See page 65, note [2].

[7] Repeat *vous* (elegant and forcible).

[8] *n'en déplaise à*; or, *sous le bon plaisir de.*

[9] *que qui que ce soit au monde.*

[10] 'to be standing,' here, *rester sur pied.*—'together,' *de suite.*

[11] 'whole months.'

[12] *sur ses derrières.*

[13] *passant cette nuit dehors sous les.*

[14] *surpris en.*—'beat up;' were not *surpris* a more suitable expression here, the literal rendering—as literal, at least, as the French language allows, consistently with clearness—would have been, *éveillé par le bruit du tambour qui l'appelle.* See page 6, note [12].

without straw in his tent to kneel on, he must say his prayers *how* and *when* he can. I believe,' said I— for I was piqued," quoth the corporal, "for the reputation of the army—'I believe, an 't please your reverence,' said I, 'that when a soldier gets time to pray, he prays as heartily as a parson, though not with all his fuss[1] and hypocrisy.'"— "Thou shouldst not have said that,[2] Trim," said my uncle Toby; "for God only knows who is a hypocrite, and who is not. At the great and general review of us all,[3] corporal, at the day of judgment (and not till then), it will be seen who has done their duties[4] in this world, and who has not;[5] and we shall all be advanced, Trim, accordingly."—"I hope we shall,"[6] said Trim.—"It is in the Scripture," said my uncle Toby, "and I will show it thee to-morrow. In the meantime we may depend upon it, Trim, for our comfort,"[7] said my uncle Toby, "that[8] God Almighty is so good and just a Governor of the world,[9] that if we have but done our duties in it,[10] it will never be inquired into, whether we have done them in a red coat or a black one."[11]—"I hope not,"[12] said the corporal.— "But go on, Trim," said my uncle Toby, "with thy story."

"When I went up," continued the corporal, "into the lieutenant's room, which[13] I did not do till the expiration of the ten minutes, he was lying in his bed with his head raised[14] upon his hand, with his elbow upon the pillow, and a clean white[15] cambric handkerchief beside it.[16] The youth was just stooping down to take up the cushion, upon which I suppose he had been kneeling; the book was laid upon the bed; and as he rose, in taking up the cushion with one hand, he reached out his other to take it[17] away at the

[1] *quoiqu'il ne fasse pas autant d'embarras.*
[2] Use *devoir*, and see page 38, note [5], and also the rendering at page 44, note [8].
[3] *A notre grande revue générale à tous.*
[4] 'his duty.'
[5] 'has not done it.'
[6] 'I hope it.'
[7] *ce qui doit nous rassurer, Trim.*
[8] 'is that;' see page 50, note [8].
[9] Simply, 'a master.'
[10] 'in it,' *ici-bas.*
[11] Repeat 'coat,' and see page 8, note [1].
[12] 'not,' *que non.*
[13] See page 8, note [6].
[14] *appuyée.*
[15] Simply, *blanc.*
[16] Simply, *à côté.*
[17] 'the book.'

same time. 'Let it remain[1] there, my dear,' said the lieutenant.

"He did not offer to speak to me,[2] till I had walked up close to his bedside: 'If you are Captain Shandy's servant,' said he, 'you must present my thanks to your master, with my little boy's thanks along with them, for his courtesy to[3] me; if he was of Leven's,'[4] said the lieutenant... I told him your honour was. 'Then,' said he, 'I served[5] three campaigns with him in Flanders, and remember[6] him; but 'tis most likely, as I had not the honour of any acquaintance with him, that he knows nothing of me. You will tell him, however, that the person his good-nature has laid under obligation to him,[7] is one Lefevre, a lieutenant in Angus's;[8] but he knows me not,' said he, a second time, musing: 'possibly he may[9] my story,' added he; 'pray tell the captain I was the ensign at Breda, whose wife was most[10] unfortunately killed with a musket shot, as she lay in my arms in my tent.'[11]—'I remember the story, an please your honour,' said I, 'very well.'—'Do you so?'[12] said he, wiping his eyes with his handkerchief, 'then well may I.'[13] In saying this, he drew a little ring out of his bosom, which[14] seemed tied with a black riband about his neck, and kissed it twice. 'Here,[15] Billy,' said he. The boy flew across the room to the bedside, and falling down upon his knee, took the ring in his hand, and kissed it too, then kissed[16] his father, and sat down upon the bed and wept."

"I wish," said my uncle Toby, with a deep sigh, "I wish, Trim, I was asleep."

"Your honour," replied the corporal, "is too much con-

[1] 'Leave it.'

[2] *Il n'a pas ouvert la bouche.*

[3] See page 36, note [11].

[4] *du régiment de Leven.*

[5] 'I have made.'

[6] 'Flanders,' *Flandre* (see page 16, note [10]).—'and remember;' see page 31, note [1].

[7] *à qui* (page 108, note [1]) *son bon cœur a fait contracter des obligations.*—'is one,' *est un nommé.*

[8] *dans le corps d'A—*; and leave out 'a.'

[9] *peut-être bien connaît-il* (page 32, note [9]).

[10] Turn, 'I am that ensign who, at Breda, has had his wife so.'

[11] Turn, 'killed in his arms... , as she lay in his tent.'

[12] *Vraiment?*

[13] 'then I may well remember it also.'

[14] See page 10, note [3].

[15] *Tiens* (page 150, note [2]).

[16] Use here *embrasser.*

cerned; shall I pour your honour out a glass of sack to your pipe?"[1]—"Do, Trim," said my uncle Toby.

"I remember," said my uncle Toby, sighing again, "the story of the ensign and his wife, with a circumstance his modesty omitted; and particularly well that he, as well as she, upon some account or other (I forget what), was universally pitied by the whole regiment. But finish the story thou art upon."[2]—"'Tis finished already," said the corporal; "for I could stay no longer; so wished his honour a good night. Young Lefevre rose from off[3] the bed, and saw me to the[4] bottom of the stairs; and as we went down together, told me they had come from Ireland, and were on their route to join the regiment in Flanders. But alas!" said the corporal, "the lieutenant's last day's march is over."—"Then what is to become of[5] his poor boy?" cried my uncle Toby.

It was[6] to my uncle Toby's eternal honour—though I tell it only[7] for the sake of those who, when cooped in[8] betwixt a natural and positive law,[9] know not, for their souls, which way in the world to turn themselves[10]—that notwithstanding[11] my uncle Toby was warmly engaged at that time in carrying on the siege of Dendermond, parallel with the[12] allies, who pressed theirs on so vigorously that they scarce allowed him time to get his dinner—that[13] neverthe-

[1] 'to your pipe,' *pour boire en fumant sa* (page 177, note [2]) *pipe*. —'Do,' *Verse*.

[2] Simply, 'thy story.'

[3] *de dessus*. As a rule, adverbs take no regimen after them; yet some of them, such as *dessus, dessous, dedans*, &c., are used instead of the prepositions corresponding to them (*sur, sous, dans*, &c.), whenever a preposition precedes (as *de* does here). The same exception to the rule takes place when these adverbs are used in opposition to each other; as, *il y a des livres* dessus *et* dessous *la table*.

[4] *et m'a reconduit jusqu'au*.

[5] *que va devenir . . .*, &c., literally, 'what will his poor boy become?' See, besides, page 3, note [3].

[6] 'I say it.'

[7] 'though,' &c.; simply, 'but only.'

[8] See page 29, note [12].

[9] 'a natural law and a positive law;' the English construction would, in French, convey the meaning of a law which is at once natural and positive: after all, in English too, this construction (with 'a' only once), in a case like the present, though not unfrequent, is, in itself, irregular.

[10] Simply, *ne savent plus de quel côté se tourner*.

[11] 'that notwithstanding;' simply, *quoique*.

[12] *parallèlement aux*.

[13] Leave out 'that.'

less he gave up Dendermond, though he had already made a lodgment upon the counterscarp, and bent his whole thoughts towards the private distresses at the inn; and, except that he ordered the garden gate to be bolted up, by which[1] he might be said to have turned the siege of Dendermond into a blockade, he left Dendermond to itself, to be relieved or not by the French King, as the French King thought good; and only considered how he himself should[2] relieve the poor lieutenant and his son.

That kind Being,[3] who is a friend to the friendless, shall recompense thee for this.

"Thou hast left this matter short,"[4] said my uncle Toby to the corporal, as he was putting him to bed; "and I will tell thee in what, Trim: in the first place, when thou madest an offer of my services to Lefevre, as sickness and travelling are both expensive, and thou knowest[5] he was but a poor lieutenant, with a son to subsist as well as himself out of his pay,[6] that thou didst not make an offer to him[7] of my purse; because, had he stood in need, thou knowest, Trim, he had been as welcome to it[8] as myself." —"Your honour knows," said the corporal, "I had no orders."—"True," quoth my uncle Toby, "thou didst very right, Trim, as a[9] soldier, but certainly very wrong as a man.

"In the second place, for which, indeed,[10] thou hast the same excuse," continued my uncle Toby, "when thou offeredst him whatever was in my house, thou shouldst have offered him my house too. A sick brother officer[11] should have the best quarters, Trim; and if we had him with us, we could tend and look to him.[12] Thou art an excellent nurse[13] thyself, Trim; and what with thy care of

[1] *au moyen de quoi.*

[2] *et il ne songea plus, quant à lui, qu'à.*

[3] *L'Être souverainement bon.*

[4] *Tu n'as pas fait tout ce qu'il fallait.*

[5] Use the imperfect; and see page 17, note [11], and page 1, note [8].

[6] Turn, 'he is a poor,' &c. See p. 72, n. [13].—'with a son,' &c.; turn, 'who has only (p. 6, n. [6]) his pay to live on (leave out 'on') and support (*faire vivre*) his son.'

[7] *tu aurais dû lui faire* (see page 190, note [2], page 38, note [5], and page 44, note [5]) *l'offre.*

[8] *aussi bien venu à y puiser.*

[9] *comme* (p. 283, note [6]).

[10] *et ici, il est vrai.*

[11] *Un frère d'armes malade.*

[12] See p. 12, n. [10], and p. 90, n. 7.

[13] *garde-malade,* in this sense;

him [1] and the old woman's, and his boy's, and mine together, we might recruit him again at once, and set him upon his legs.[2]

"In a fortnight or three weeks,"[3] added my uncle Toby, smiling, "he might march." — "He will never march, an please your honour, in this world,"[4] said the corporal.—"He will march," said my uncle Toby, rising up from the side of the bed, with one shoe off.[5] "An please your honour," said the corporal, "he will never march but to his grave."—"He shall march,"[6] cried my uncle Toby, marching his foot which had the shoe on,[7] though without advancing an[8] inch, "he shall march to his regiment."—"He cannot stand it,"[9] said the corporal.—"He shall be supported," said my uncle Toby.—"He 'll drop at last," said the corporal, "and what will become of his boy?" —"He shall not drop,"[10] said my uncle Toby, firmly.— "A-well-o'-day, do what we can for him,"[11] said Trim, maintaining his point,[12] "the poor soul will die."[13]—"He shall not die, by G—d!"[14] cried my uncle Toby.

The *accusing spirit*[15] which flew up to heaven's chancery with the oath, blushed as he gave it in ;[16] and the *recording angel*,[17] as he wrote it down, dropped a tear upon the word, and blotted it out for ever.[18]

My uncle Toby went to his bureau, put his purse into

this substantive is of both genders, but is more used in the feminine than in the masculine.

[1] Simply, *et avec tes soins.*

[2] *le ravitailler tout de suite et le remettre sur pied* (page 182, note [12]). This word, *ravitailler*, means, properly, 'to revictual' (a besieged place, especially), and is here used, jocularly, as a military term, by the captain ; just, as above, he spoke to Trim of 'advancement' in the next world, and as Trim himself had spoken of 'reconnoitring' at the inn.

[3] See p. 130, n. [9]. Here either preposition may be used, as both senses are equally suitable to the case.

[4] 'He will . . . . in this world ;' turn, 'Never in (*de*) his life he,' &c.

[5] *sur le bord de son lit, avec un soulier de moins.*

[6] *Si fait* (fam.), *il marchera.*

[7] *du pied qu'il avait de chaussé.*

[8] *d'un.*

[9] Turn, 'He will not have the strength of it.'

[10] Turn, 'I tell thee that he shall not drop (simple future).'

[11] *Hélas ! nous aurons beau faire.*

[12] *son dire.*

[13] *le pauvre homme n'en mourra pas moins* (lit. 'none the less for that').

[14] *nom de D—* (vulgar).

[15] *L'* ange accusateur.

[16] *en l'y déposant.*

[17] *l'*ange greffier.

[18] *pour jamais ;* this word, *ja-*

his breeches pocket, and having ordered the corporal to go early in the morning for[1] a physician, he went to bed[2] and fell asleep.

The sun looked bright the morning after to every eye in the village but Lefevre's and his afflicted son's; the hand of death pressed heavy[3] upon his eye-lids, when my uncle Toby, who had rose up an hour before his wonted time, entered the lieutenant's room, and without preface or[4] apology, sat himself down upon the chair by the bedside, and, independently of all[5] modes and customs, opened the curtain in the manner an old friend and brother officer would have done it, and asked him how he did,[6] how he had rested in the night,[7]—what was his complaint, where was his pain, and what he could do to help him? and without giving him time to answer any one of the inquiries, went on and told him of the little plan which he had been concerting with the corporal the night before for him.[8]

"You shall go home,[9] directly, Lefevre," said my uncle Toby, "to my house, and we'll send for[10] a doctor to see what's the matter,[11] and we'll have an apothecary, and the corporal shall be your nurse; and I'll be your servant, Lefevre."

There was a frankness in my uncle Toby, not[12] the effect of familiarity, but the cause of it,[13] which let you at once into his soul,[14] and showed you the goodness of his nature; to this, there was something in his looks, and voice, and manner, superadded,[15] which eternally beckoned to the

mais ('never'), is often used in the sense of *toujours* ('always,' 'ever').

[1] *chercher.* [2] *il se coucha.*

[3] 'to press heavy,' *s'appesantir.*

[4] See page 42, note 7.

[5] *et, sans aucun respect des.* Do not repeat, here, the preposition *de* before 'customs,' as these two nouns, thus taken together, are too closely connected to allow such a repetition.

[6] *comment il se portait.*

[7] *passé la nuit.*

[8] Turn, 'for him the night before (*la veille au soir*) with the corporal.' See page 22, note 1.

[9] 'you shall come.'—'home,' *chez moi.*

[10] 'To send for,' *envoyer chercher*, or, *faire venir.*

[11] See page 122, note 12, and page 188, note 7.

[12] 'which was not;' and see page 10, note 2.

[13] *mais bien la cause.*

[14] *et qui vous faisait voir tout d'abord le fond de son âme;* or, *et qui vous faisait tout d'un coup* (page 148, note 2) *pénétrer dans son âme.* See page 6, note 13.

[15] Begin, *A cela se joignait* ('To this was superadded'), &c.

unfortunate to come and take shelter under him ; so that before my uncle Toby had half finished the kind offers he was making to the father, the son had insensibly pressed up close to his knees,[1] and had taken hold of the breast of his coat, and was pulling it[2] towards him. The blood and spirits of Lefevre, which were waxing cold and slow[3] within him, and were retreating to their last citadel, the heart, rallied back ;[4] the film forsook his eye[5] for a moment, he looked up wistfully in[6] my uncle Toby's face, then cast a look upon his boy, and that ligament, fine as it was,[7] was never broken.

Nature instantly ebbed again ;[8] the film returned to its place, the pulse fluttered,[9] stopped, went on,[10] throbbed : stopped again, moved, stopped : shall I go on ?[11] No.— (STERNE, *Tristram Shandy.*)

SCENE FROM "SHE STOOPS TO CONQUER."

[Young *Marlow* and his acquaintance, *Hastings*, are travelling together to visit Mr. *Hardcastle*, an old friend of Marlow's father, who expects them, but is personally unknown to both of them. Marlow is intended as a husband for Hardcastle's daughter. They lose their way after dusk, and are directed to Mr. *H.*'s house, where, on being told by a mischievous boy that it is the nearest inn, they at once make up their minds to pass the night, with the intention of continuing their journey on the next day. It is well known that Goldsmith once made this same blunder, of taking an old friend of his father for an innkeeper, under circumstances somewhat like those which he has here so cleverly portrayed.]

Hard. Gentlemen, once more you are heartily welcome. Which is Mr. Marlow? [MAR. *advances.*] Sir, you're heartily welcome. It's not my way, you see, to receive my friends

[1] *contre les genoux du vieillard.*
[2] *l'avait saisi aux revers de l'habit, et l'attirait.*
[3] 'to wax cold,' *se refroidir ;* 'to wax slow,' *se ralentir.*
[4] See page 6, note [12]; turn, 'rallied and retraced their steps.'
[5] 'the film which covered his eyes forsook them.'
[6] 'he raised them wistfully (*avec anxiété*) on.'
[7] *et ce* lien, *tout faible qu'il était.*
[8] *eut un nouveau reflux.*
[9] *tressaillit.*
[10] *se remit en marche.*
[11] *Poursuivrai-je?*

with my back to the fire! I like to give them a hearty reception, in the old style,[1] at my gate; I like to see their horses and trunks taken care of.

Mar. [*Aside.*] He has got our names from the servants already. [*To* HARD.] We approve your caution and hospitality, sir. [*To* HAST.] I have been thinking, George, of changing our travelling dresses in the morning; I am grown confoundedly ashamed of mine.

Hard. I beg, Mr. Marlow, you'll use no ceremony in this house.

Hast. I fancy, Charles, you're right: the first blow is half the battle. We must, however, open the campaign.

Hard. Mr. Marlow—Mr. Hastings—gentlemen—pray be under no restraint in this house.[2] This is Liberty-hall,[3] gentlemen; you may do just as you please here.

Mar. Yet, George, if we open the campaign too fiercely at first, we may want ammunition before it is over. We must show our generalship by securing, if necessary, a retreat.

Hard. Your talking of a retreat,[4] Mr. Marlow, puts me in mind of[5] the Duke of Marlborough, when he went to besiege Denain. He first summoned the garrison——

Mar. Ay, and we'll[6] summon your garrison, old boy.[7]

Hard. He first summoned the garrison, which might consist of about five thousand men——

Hast. Marlow, what's o'clock?

Hard. I say, gentlemen, as I was telling you,[8] he summoned the garrison, which might consist of about five thousand men ——

Mar. Five minutes to seven.[9]

Hard. Which might consist of about five thousand men, well appointed with stores, ammunition, and other

[1] *à l'antique.*

[2] *je vous en prie, ne vous gênez pas.*

[3] *C'est ici le palais de la Liberté.*

[4] *Ce mot de retraite.*

[5] *me rappelle.*

[6] *nous aussi, nous,* &c.; see page 43, note 11.

[7] *mon vieux.*

[8] 'I say,' &c.; simply, *Comme je vous disais, messieurs.*

[9] *Sept heures moins cinq minutes* (or, simply, *cinq*). The word *minutes* (from five upwards) is often understood, in French; but *heures* is never so, as 'o'clock' frequently is in English.

implements of war.[1] Now, says the Duke of Marlborough to George Brooks, that stood next to him—you must have heard of[2] George Brooks—"I'll pawn my dukedom," says he, "but[3] I take that garrison without spilling a drop of blood." So——

Mar. What? My[4] good friend, if you give us a glass of punch in the meantime, it would help us to carry on the siege with vigour.

Hard. Punch, sir!—This is the most unaccountable kind of modesty I ever met with.[5] [*Aside.*]

Mar. Yes, sir, punch. A glass of warm punch after our journey will be comfortable.[6]

[*Enter Servant, with a tankard.*]

This is Liberty-hall, you know.

Hard. Here's a cup, sir.

Mar. So this fellow, in his Liberty-hall, will only let us have[7] just what he pleases.[8] [*Aside to* HAST.]

Hard. [*Taking the cup.*] I hope you'll find it to your mind. I have prepared it with my own hands, and I believe you'll own the ingredients are tolerable.[9] Will you be so good as to pledge me,[10] sir? Here,[11] Mr. Marlow, here is to our better acquaintance.[12] [*Drinks and gives the cup to* MARLOW.]

Mar. A very impudent fellow this;[13] but he's a character,[14] and I'll humour him a little. [*Aside.*] Sir, my service to you.[15]

Hast. I see this fellow wants to give us[16] his company,

[1] *et de tout ce qui est nécessaire à la guerre.*

[2] 'To hear of,' *entendre parler de.*

[3] *que;* and the future, 'shall take.'

[4] *Dites-moi, mon.*

[5] *Voilà une singulière réserve, comme je n'en ai jamais vu.*—[Marlow's father had represented his son, in a letter to Mr. Hardcastle, as a very modest young man.]

[6] Turn, 'will do us good (*du bien*) after our journey.'

[7] *prendre.*

[8] See page 135, note [4], and page 31, note [7].

[9] *n'en sont pas mauvais.*

[10] *Voulez-vous me permettre de vous faire raison.*

[11] *Allons.*

[12] *je bois à notre connaissance plus intime.*

[13] *Voilà un gaillard qui n'est pas mal familier.*

[14] *un original;* and leave out 'and.'

[15] *laissons-le faire. Monsieur, je suis votre serviteur.*

[16] *nous honorer de.*

and forgets that he's an innkeeper, before he has learned to be a gentleman.[1] [*Aside.*]

Mar. From the excellence of your cup, my old friend, I suppose you have a good deal of business in this part of the country.[2] Warm work, now and then, at elections, I suppose.[3] [*Gives the tankard to* HARDCASTLE.]

Hard. No, sir, I have long given that work over. Since our betters have hit upon the expedient of electing each other,[4] there's no business for us that sell ale.[5] [*Gives the tankard to* HASTINGS.]

Hast. So you have no turn for politics, I find.[6]

Hard. Not in the least. There was a time, indeed, I fretted myself about the mistakes of government, like other people; but finding myself every day grow more angry, and the government growing no better,[7] I left it to mend itself.[8] Since that, I no more trouble my head about[9] who's in or who's out,[10] than I do about John Nokes or Tom Stiles. So my service to you.

Hast. So that, with eating above stairs and drinking below,[11] with receiving your friends within, and amusing[12] them without, you lead a good, pleasant, bustling life of it.[13]

Hard. I do stir about a good deal,[14] that's certain. Half the differences of the parish are adjusted in this very parlour.

Mar. [*After drinking.*] And you have an argument in

[1] *les manières d'un homme comme il faut.*

[2] *je m'imagine que vous devez avoir beaucoup à faire* (or, *beaucoup de besogne*) *dans cet endroit.*

[3] *Sans doute* (or, *Je suppose*) *que vous travaillez chaudement aux élections de temps en temps* (or, *de temps à autre*)?

[4] See p. 48, n. [13].

[5] Turn, 'there is nothing more to do for us (page 65, note [2]) landlords (*propriétaires*, here), who sell our ale.'

[6] *Ainsi donc, à ce que je vois, vous n'avez aucun goût pour la politique.*

[7] *sans que le gouvernement en allât mieux.*

[8] *s'amender tout seul.*

[9] *je ne me mets pas plus en peine de savoir.*

[10] *qui est au pouvoir et qui n'y est point.*

[11] *avec ceux qui mangent au premier, et ceux qui boivent au rez-de-chaussée.*

[12] 'between the occupation of receiving . . . ., and that of amusing.'

[13] Leave these two words out.

[14] 'I give myself much movement.'

your cup, old gentleman, better[1] than any in Westminster-hall.[2]

Hard. Ay, young gentleman, that, and[3] a little philosophy.

Mar. Well, that is the first time I ever heard of an innkeeper's philosophy. [*Aside.*]

Hast. So then, like an experienced general, you attack them on every quarter. If you find their reason manageable, you attack them with your philosophy; if you find they have no reason, you attack them with this. Here's your health,[4] my philosopher. [*Drinks.*]

Hard. Good, very good; thank you; ha! ha! Your generalship puts me in mind of Prince Eugene, when he fought the Turks at the battle of Belgrade. You shall hear.[5]

Mar. Instead of the battle of Belgrade, I think it's almost time to talk about supper. What has your philosophy got in the house for supper?

Hard. For supper, sir?—Was ever such a request[6] to a man in his own house? [*Aside.*]

Mar. Yes, sir, supper, sir;[7] I begin to feel an appetite.[8] I shall make devilish work[9] to-night in[10] the larder, I promise you.

Hard. Such a brazen dog sure never my eyes beheld.[11] [*Aside.*] Why, really,[12] sir, as for supper, I can't well tell.[13] My Dorothy and the cookmaid settle these things between them. I leave these kind of things entirely to them.

Mar. You do, do you?[14]

Hard. Entirely. By-the-by,[15] I believe they are in

[1] 'cup,' *liqueur.*—'my old,' &c. —'an argument in your cup, better;' see page 3, note [18], and page 40, note [14].

[2] *que tous ceux du palais de Westminster.*

[3] 'that, and;' *et avec cela.*

[4] *A votre santé.*

[5] *Je vais vous conter cela.*

[6] Supply the ellipsis of the verb.

[7] 'Yes, sir, yes, the supper!'

[8] *me sentir de l'appétit;* or, *me sentir en appétit:*—the pronoun *me*, in the second phrase, is in the accusative, whereas in the first it is not, and means 'within myself.'

[9] *une fière brèche.*

[10] à.

[11] *Vit-on jamais un gaillard* (or, *un jeune homme*) *plus effronté!*

[12] 'Why, really,' *Ma foi.*

[13] 'well tell,' *trop vous dire.*

[14] *Entièrement, dites-vous?*

[15] *Et par parenthèse.*

actual conversation upon what's for supper this moment in the kitchen.

Mar. Then I beg they'll admit me as one of their privy-council. It's a way I have got.[1] When I travel, I always choose to regulate my own supper. Let the cook be called. No offence, I hope, sir.[2]

Hard. O no, sir, none in the least:[3] yet, I don't know how, our Bridget,[4] the cookmaid, is not very communicative upon these occasions. Should we send for her, she might scold us all out of the house.[5]

Hast. Let's see the list of the larder,[6] then. I always match my appetite to my bill of fare.[7]

Mar. [*To* HARDCASTLE, *who looks at them with surprise.*] Sir, he's very right, and it's my way[8] too.

Hard. Sir, you have a right to command here. Here,[9] Roger, bring us the bill of fare[10] for to-night's supper: I believe it's drawn out. Your manner, Mr. Hastings, puts me in mind of my uncle, Colonel Wallop. It was a saying of his, that no man was sure of his supper till he had eaten it. [*Servant brings in the bill of fare, and exit.*]

Hast. All upon the high ropes![11] His uncle a[12] colonel! We shall soon hear of his mother being a justice[13] of peace. [*Aside.*] But let's hear the bill of fare.

Mar. [*Perusing.*] What's here? For the first course; for the second course; for the dessert.—The devil,[14] sir! Do you think we have brought down the whole Joiners' Company, or the corporation[15] of Bedford, to eat up such

[1] 'It's my habit.'

[2] *Vous excusez, monsieur?*

[3] 'I excuse you, certainly.'

[4] *Néanmoins, je ne sais trop; mais notre Brigitte.*

[5] See page 6, note [13].

[6] *le menu du souper.*

[7] *la carte.* This word, *carte,* was also used, till lately, in the sense of 'bill,' 'account,'—of eating-houses (*restaurants*) and inns; but now the term *addition* has prevailed in the latter sense.

[8] 'my,' emphatically; see page 68, note [7].

[9] Leave this word out.

[10] *la note des plats.* Mr. Hardcastle does not use '*carte,*' for his house—and *he* knows it—is not a *restaurant.*

[11] *Le voilà sur ses grands chevaux.*

[12] 'the.'

[13] 'who was a (page 76, note [5]) judge.'

[14] *Diantre!*—a vulgar, but milder word for another exclamation of the same kind.

[15] *la corporation des menuisiers, ou celle.*

a supper? Two or three little things, clean and comfortable, will do.

Hast. But let's hear it.

Mar. [*Reading.*] For the first course: at the top, a pig and prune sauce.[1]

Hast. D——[2] your pig, I say.

Mar. And d—— your prune sauce, say I.

Hard. And yet, gentlemen, to men that are hungry pig, with prune sauce, is very good eating.[3]—Their impudence confounds me. [*Aside.*] Gentlemen, you are my guests, make what alterations you please.[4] Is there anything else you wish to retrench or alter, gentlemen?

Mar. Item: a pork pie, a boiled rabbit and[5] sausages, a florentine, a shaking pudding, and a dish of tiff—taff—taffety cream.[6]

Hast. Confound your made[7] dishes! I shall be as much at a loss[8] in this house, as at a green and yellow dinner at the French ambassador's table.[9] I'm for plain eating.

Hard. I'm sorry, gentlemen, that I have nothing you like; but if there be anything you have a particular fancy to ——

Mar. Why, really,[10] sir, your bill of fare is so exquisite, that any one part of it is full as good as another. Send us what you please. So much for supper:[11] and now[12] to see that our beds are aired, and properly taken care of.

Hard. I entreat you'll leave all that to me.[13] You shall not stir a step.

Mar. Leave that to you! I protest, sir, you must excuse me, I always look to these things myself.[14]

[1] *un petit cochon avec de la compote de pruneaux.*

[2] *Au diable* (vulg.); and leave out 'I say,' as well as 'say I' in the next line.

[3] 'a delicious dish.'

[4] Use the future.

[5] *avec des.*

[6] *un pouding et une crè . . . crè . . . une crème.*

[7] *La peste* (or, *Peste—Peste soit*) *de vos.*

[8] *aussi embarrassé.*

[9] Simply, 'as at the table of the ambassador of France.'

[10] *Comment donc.*

[11] *Voilà l'affaire du souper réglée.*

[12] *il s'agit maintenant de.*

[13] *me laisser m'en occuper seul.*

[14] *Moi vous laisser ce soin! Monsieur, trouvez bon que je vous dise que cet article-là est de ceux auxquels je veille toujours moi même.*

Hard. I must insist, sir, you'll make yourself[1] easy on that head.

Mar. You see I'm resolved on it.[2]—A very troublesome fellow, as ever I met with. [*Aside.*]

Hard. Well, sir, I'm resolved, at least, to attend you. —This may be modern modesty, but I never saw anything look so like old-fashioned impudence.[3] [*Aside.*]

[*Exeunt* MAR. *and* HARD.

Hast. So, I find this fellow's civilities begin to grow troublesome. But who can be angry with those assiduities which are meant to please him?

SEA FOG, AND WRECK.

ON the 9th of May,[4] we reached Halifax, off which port we were detained in a very disagreeable way;[5] for we had the misfortune to be kept three whole days off the harbour, in one of those Nova Scotia fogs,[6] which are celebrated all over the world. I can hardly give by description an idea of how gloomy they are;[7] but I think their effects may be compared to those of the sirocco; with the further annoyance, that while they last, we are not able to see far beyond our noses. They are even worse than rain, for they seem to wet one through sooner;[8] while they make everything appear dreary, and certainly render all the world lazy and discontented.[9]

On the day we made the land,[10] we had great hopes of

[1] *Non; je prétends que vous soyez parfaitement.* The verb *prétendre*, in the sense of *vouloir*, governs the subjunctive.

[2] *C'est un parti pris, voyez-vous.*

[3] *mais elle ne ressemble pas mal à l'impudence d'autrefois.*

[4] See page 164, note [8].

[5] Turn, 'and we were detained . . . . off that port.'—'off,' *à la hauteur de*, in this sense.

[6] 'for we had,' &c.; cut all this shorter by suppressing the semicolon after 'port,' higher up, and turning, 'during three days, in one of those Nova Scotia fogs (*brumes de la Nouvelle-Écosse*).'

[7] Simply, 'an idea of them.'

[8] *car elles vous mouillent encore plus vite jusqu'aux os.*

[9] *jettent un voile noir sur tous les objets et vous accablent de langueur et de tristesse.* The word *voile*, 'a veil,' is masculine; but *voile*, 'a sail,' is feminine.

[10] *Le jour que nous atterrâmes.*

being able to enter the harbour, as the wind was fair:[1] when, all at once, we were surrounded by so thick a mist, that, for the three succeeding days, we could not see above twenty yards on any side.

There are few things, indeed, more provoking than these fogs off Halifax; for, as they happen to be companions of that very wind, the south-east,[2] which is the best for running in, the navigator[3] is plagued with the tormenting consciousness, that if he could be allowed but a couple of hours' clear weather, his port would be gained, and his troubles over. The clearing up, therefore, of these odious clouds or veils is about the most delightful thing I know;[4] and the instantaneous effect which a distinct sight of the land, or even of the sharp horizon, when far at sea, has on the mind of every person on board,[5] is quite remarkable. All things look bright, fresh, and more beautiful than ever. The stir over the whole ship at these moments is so great, that even persons sitting below[6] can tell at once that the fog has cleared away. The rapid clatter of the men's feet springing up the hatchways at the lively sound of the boatswain's call to "make sail!" soon follows.[7] Then comes the cheerful voice of the officer, hailing the topmen to shake out the reefs, trice up the stay-sails, and rig out the booms.[8] That peculiar and well-known kind of echo, also, by which the sound of the voice is thrown back from the wet sails, contributes, in like manner, to produce a joyous elasticity of spirits,[9] greater, I think, than is excited by most of the ordinary occurrences of a sea-life.[10]

A year or two after the time I am speaking of, it was resolved to place a heavy[11] gun upon the rock on which

[1] *bon*, or *favorable*.

[2] *car, comme elles accompagnent justement le vent du sud-est.*

[3] *pour entrer dans le port, le marin.*

[4] Turn, 'Therefore nothing is delightful (*doux*) as to see .... clear up.'

[5] *à bord.*

[6] *les individus demeurés à fond de cale* (lit., 'in the hold').

[7] *Bientôt se fait entendre le rapide piétinement des matelots sortant vivement des écoutilles à la voix du maître d'équipage qui crie: "Faites de la voile!"*

[8] *qui hèle les gabiers pour leur dire de dénouer les garcettes* (or, *de larguer les ris*), *d'élever les voiles d'étai et de pousser dehors.*

[9] *à donner à l'esprit une vivacité joyeuse et une élasticité.*

[10] *la vie maritime.*

[11] *gros.*

Sambro light-house is built; and, after a good deal of trouble, a long twenty-four pounder was hoisted[1] up to the highest ridge of this prominent station. It was then arranged that, if, on the arrival of any ship off the[2] harbour in a period of fog, she chose to fire guns,[3] these were to be answered[4] from the light-house; and in this way a kind of audible, though invisible, telegraph might be set to work. If it happened that the officers of the ship were sufficiently familiar with the ground, and possessed nerves stout enough for[5] such a groping kind of navigation, perilous at best, it was possible to run fairly into the harbour, notwithstanding the obscurity, by watching[6] the sound of these guns, and attending closely to the depth of water.

I never sailed[7] in any ship which ventured upon this feat; but I perfectly recollect a curious circumstance, which occurred, I think, to His Majesty's ship Cambrian. She had run in from sea towards the coast,[8] enveloped in one of these dense fogs. Of course they took for granted[9] that the light-house and the adjacent land, Halifax included, were likewise covered with an impenetrable cloud or mist. But it so chanced, by what freak of Dame Nature I know not, that the fog, on that day, was confined to the deep water;[10] so that we, who were in the port, could[11] see it, at the distance of several miles from the coast, lying[12] on the ocean like a huge stratum of snow, with an abrupt face, fronting the shore.[13] The Cambrian, lost in the midst of this fog-bank, supposing herself to be near the land, fired a gun.[14] To this the light-house replied; and so the ship and the light went on, pelting away, gun for gun,[15] during half the day, without ever seeing one another. The people at the light-house had no

[1] *on parvint à en hisser un de vingt-quatre livres de balle.*
[2] *en vue du.*
[3] *tirer le canon.*
[4] *on lui répondrait.*
[5] *et se sentaient assez de hardiesse pour tenter.*
[6] *en étudiant.*
[7] *Je ne me suis jamais trouvé.*
[8] *avait donné dans la rade.*
[9] *Naturellement l'équipage dut penser.*
[10] *la pleine mer.*
[11] In such a case as this, the pronoun subject of the verb is elegantly repeated.
[12] *s'étendant.*
[13] *. . . neige dont l'extrême bord faisait face au rivage.*
[14] *tira un coup de canon.*
[15] *et le vaisseau et le phare échangèrent ainsi leurs signaux.*

means of communicating to the frigate, that, if she would only stand on a little further, she would disentangle herself from the cloud, in which, like Jupiter Olympius of old, she was wasting[1] her thunder.

At last, the captain, hopeless of its clearing up,[2] gave orders to pipe to dinner;[3] but as the weather, in all respects except this impenetrable mist, was quite fine, and the ship was still in deep water,[4] he directed her to be steered towards the shore, and the lead kept constantly going.[5] As one o'clock approached, he began to feel uneasy, from the water shoaling, and the light-house guns sounding[6] closer and closer; but being unwilling to disturb the men[7] at their dinner, he resolved to stand on[8] for the remaining ten minutes of the hour.[9] Lo and behold! however, they had not sailed[10] half a mile further, before the flying-jib-boom end[11] emerged from the wall of fog, then the bowsprit[12] shot into[13] daylight, and, lastly, the ship herself glided out of the cloud into the full blaze of a bright and "sunshine holiday."[14] All hands were instantly turned up to make sail; and the men, as they flew on deck,[15] could scarcely believe[16] their senses when they saw behind them the huge bank, right ahead the harbour's

[1] *comme le Jupiter du vieil Olympe, elle consumait en vain.*

[2] See page 21, note [1].

[3] 'commanded to the crew to dine.'

[4] *et . . .* (see page 17, note [11]) *il y avait assez d'eau sous la quille.*

[5] *il fit gouverner le vaisseau vers le rivage sans discontinuer d'aller la sonde à la main.*

[6] *de sentir progressivement diminuer le brassiage et d'entendre le son du canon.*

[7] *ses matelots,* here.

[8] *de se porter encore sur le rivage.*

[9] Simply, 'during ten minutes.'

[10] *Tout à coup* (page 148, note [2]), *à peine* le Cambrien *avait-il marché.* The verb *marcher* does not only mean 'to march,' and 'to walk;' it is also used in a far more extensive sense, for 'to get on' (anyhow): thus, *l'imprimeur marche bien,* 'the printer gets on well' (that is, with printing the copy in hand).

[11] *que le bâton de clinfoc.*

[12] *le mât de beaupré.*

[13] 'To shoot into,' *se montrer à.*

[14] 'into the,' &c.; turn, 'and shone in the (*aux*) rays of a magnificent sun.'

[15] *sur le pont.*

[16] *en croire;* the pronoun *en* (p. 164, n. [5]), in such phrases, gives greater clearness to the expression, as indicating the full bearing of the fact mentioned upon the matter in question: thus, *vous en avez menti* —literally, 'you told a lie *on this particular matter* (en)'—'that's a lie;' whereas, *vous avez menti* would simply state that a lie was told, without saying about what.

mouth,[1] with the bold[2] cliffs of Cape Sambro on the left, and, farther on, the ships at their moorings,[3] with their ensigns and pendants blowing out,[4] light and dry in the breeze.

A far different fate, alas! attended[5] His Majesty's ship Atalante,[6] Captain Frederick Hickey. On the morning of the 10th of November, 1813, this ship stood in for[7] Halifax harbour in very thick weather, carefully feeling[8] her way with the lead, and having look-out men at the jib-boom end, fore-yard-arms,[9] and everywhere else from which a glimpse of the land was likely to be obtained. After breakfast, a fog signal-gun was fired,[10] in the expectation of its being answered by the light-house on Cape Sambro, near which it was known they must be. Within a few[11] minutes, accordingly, a gun was heard in the NN.W. quarter,[12] exactly where the light was supposed to lie. As the soundings agreed with the estimated position of the ship, and as the guns from the Atalante, fired at intervals of fifteen minutes, were regularly answered in the direction of the harbour's mouth, it was determined to stand on,[13] so as to enter the port under the guidance of these sounds alone. By a fatal coincidence of circumstances, however, these answering guns[14] were fired, not by Cape Sambro, but by His Majesty's ship Barrossa, which was likewise entangled by the fog. She, too, supposed that she was communicating with the light-house, whereas it was[15] the guns of the unfortunate Atalante that she heard all the time.

There was, certainly, no inconsiderable risk incurred by running in for the harbour's mouth under such circum-

[1] 'mouth,' here, *entrée*.
[2] *escarpés*.
[3] *au mouillage*.
[4] 'with,' &c., *pavillons et flammes se déroulant*.
[5] 'was that of.'
[6] Notice that proper names of ships are usually preceded, in French, by the definite article (omission of grammars).—See preceding page, note [10].
[7] *se dirigeait vers*.
[8] *étudiant*.
[9] *et ayant des hommes en vigie au bâton de foc, aux bouts de la vergue de misaine*.
[10] *le capitaine fit tirer un signal de brume*.
[11] *Au bout de quelques*.
[12] *dans la partie du N. N. O*.
[13] *il* (*i. e.*, le capitaine), *résolut de s'avancer toujours*.
[14] *ces coups de canon en réponse à ceux de* l'Atalante.
[15] See page 158, note [8].

stances, even if the guns had been fired by the light-house. But it will often happen that it becomes an officer's duty[1] to put his ship, as well as his life, in hazard; and this appears to have been exactly one of those cases. Captain Hickey was charged with urgent despatches relative to the enemy's fleet, which it was of the greatest importance should be delivered[2] without an hour's delay. But there was every appearance of this fog lasting a week; and as he and his officers had passed over the ground[3] a hundred times before, and were as intimately acquainted with the spot as any pilot could be, it was resolved to try the bold experiment; and the ship was forthwith steered in the supposed direction of Halifax.

They had not, however, stood on far, before one of the look-out men exclaimed, "Breakers ahead! hard a-starboard!"[4] But it was too late, for, before the helm could be put over,[5] the ship was amongst those formidable reefs known by[6] the name of the Sisters' Rocks, or eastern ledge of Sambro Island. The rudder and half of the stern-post,[7] together with great part of the false keel,[8] were driven off at the first blow, and floated up alongside.[9] There is some reason to believe, indeed, that a portion of the bottom

[1] *Mais il est souvent du devoir d'un officier.*

[2] *qu'il était important de remettre.* The English construction is elliptical for '*which* it was of the greatest importance that *they* should be delivered,' and I need not explain how this turn is altogether ungrammatical. I have already commented (page 91, note [13]) upon the irregularity of such a construction, or a similar one; since writing the note referred to, I have met with this other phrase in Fénelon's same work, p. 140: —"Il semble qu'Astrée, *qu*'on dit *qui* est retirée dans le ciel"—literally, '*whom* they say *who* is retired.' Fénelon should have written, "qu'on dit *être retirée*," a construction which is perfectly correct (see page 7, note [2]).

[3] *fait la même route.*

[4] *Ils n'avaient encore parcouru que quelques milles* (*mille* takes *s* in the plural only when it is, as here, a noun), *lorsqu'une des vigies s'écria: "Brisants en avant à nous! tout à tribord!"*—The word *vigie* is always feminine; and *sentinelle* (I mean, of course, when taken in the sense of 'a man standing sentry,' for in the other sense it is invariably feminine) is more frequently used also in the feminine.

[5] *avant qu'il pût mettre la barre au vent.*

[6] *sous.*

[7] *Le gouvernail et la moitié de l'étamboi.*

[8] *de la fausse quille.*

[9] 'alongside,' *le long du bord.*

of the ship,[1] loaded with 120 tons of iron ballast,[2] was torn from the upper works[3] by this fearful blow, and that the ship,[4] which instantly filled with water, was afterwards buoyed up[5] merely by the empty casks, till the decks and sides[6] were burst through or riven asunder by the waves.

The captain, who, throughout the whole scene, continued as composed as if nothing remarkable had occurred, now ordered the guns to be thrown overboard;[7] but before one of them could be cast loose,[8] or a breeching cut,[9] the ship fell over[10] so much that the men could not stand.[11] It was, therefore, with great difficulty that a few guns were fired as[12] signals of distress. In the same breath that this order was given, Captain Hickey desired the yard tackles to be hooked,[13] in order that the pinnace might be hoisted out;[14] but as the masts, deprived of their foundation, barely stood, tottering from side to side, the people were called down again.[15] The quarter boats were then lowered into the water with some[16] difficulty; but the jolly-boat,[17] which happened to be on the poop undergoing repairs,[18] in being launched overboard,[19] struck against one of the stern davits,[20] bilged and went down.[21] As the ship was now falling fast over on her beam ends,[22] directions were given to cut away the fore and main masts.[23] Fortunately, they fell without injuring the large boat on

[1] 'the bottom of the ship,' *la carène.*

[2] *chargée d'un lest de fer du poids de cent-vingt tonneaux.*

[3] *des hauts du vaisseau.*

[4] l'Atalante,—to avoid the awkward repetition of the word *vaisseau.*

[5] *remise à flot.*

[6] *et les pièces latérales.*

[7] 'overboard,' *à la mer.*

[8] 'cast loose,' *détaché.*

[9] *ou une estrope d'affût* (or, *une bragué*) *coupée.*

[10] *s'enfonça.*

[11] *ne purent demeurer aux sabords.*

[12] *en.*

[13] 'Captain;' see page 4, note [1]. —'desired the yard,' &c., *avait commandé d'accrocher les palans des bouts de vergues.*

[14] Turn, 'in order that one might keep oneself ready to hoist out the pinnace' (*à mettre la pinasse à la mer*).

[15] *tout l'équipage fut rappelé à son poste.*

[16] *Les bateaux de pilote furent alors mis à l'eau, non sans.*

[17] *le petit canot.*

[18] *en réparation sur la dunette.*

[19] *par-dessus le bord.*

[20] *des daviers de l'arrière.*

[21] *creva et coula à fond.*

[22] *s'affaissait toujours sur son maître-bau* (midship beam).

[23] *d'abattre le mât de misaine et le grand mât.*

the booms[1]—their grand hope. At the instant of this crash, the ship parted in two, between the main and mizen masts;[2] and within a few seconds afterwards, she again broke right across, between the fore and main masts: so that the poor Atalante now formed a mere wreck, divided into three pieces,[3] crumbling into smaller fragments at every send of the swell.[4]

By this time a considerable crowd of the men had scrambled into the pinnace on the booms,[5] in hopes that she might float off as[6] the ship sunk;[7] but Captain Hickey, seeing that the boat so loaded could never swim,[8] desired some twenty of the men to quit her; and, what is particularly worthy of remark, his orders, which were given with the most perfect coolness, were as promptly obeyed as ever. Throughout the whole of these trying moments, indeed, the discipline of the ship appears to have been maintained, not only without the smallest trace of insubordination, but with a degree of cheerfulness which is described as truly wonderful. Even when the masts fell, the sound of the crashing spars were drowned in the animating huzzas[9] of the undaunted crew, though they[10] were then clinging to the weather gunwale,[11] with the sea, from time to time, making a clean breach over them, and when they were expecting every instant to be carried to the bottom!

As soon as the pinnace was relieved from the pressure of the crowd, she floated off the booms,[12] or rather was knocked off by a sea,[13] which turned her bottom upwards, and whelmed her into the surf[14] amidst the fragments of the wreck. The people, however, imitating the gallant bear-

[1] *la chaloupe, encore sur les porte-manteaux placés entre les deux gaillards.*

[2] *entre le grand mât et le mât d'artimon.*

[3] *n'était plus qu'un triple débris.*

[4] *à chaque mouvement de lames.*

[5] *dans la chaloupe, toujours sur ses supports.*

[6] *rester à flot quand.*

[7] Use the conditional.

[8] *surnager*, here.

[9] *le bruit des espars qui craquaient se perdit au milieu des hourras joyeux.*

[10] See p. 41, n. [8], and p. 209, n. [15].

[11] *réfugié en quelque sorte sur le plat-bord compris entre les gaillards.*

[12] *elle se détacha de ses supports.*

[13] *par une lame;* or, *par un coup de mer.*

[14] *qui la renversa sens dessus dessous, et la jeta dans le ressac.*

ing of their captain, and keeping their eyes fixed upon him, never, for one instant, lost their self-possession.[1] By dint of great exertions, they succeeded in not only righting the boat, but in disentangling her from the confused heap of spars, and the dash of the breakers, so as to place her at a little distance from the wreck, where they waited for further orders from the captain, who, with about forty men, still clung to the poor remains of the gay Atalante, once so much admired!

An attempt was next made to construct a raft, as it was feared the three boats could not possibly carry all hands;[2] but the violence of the waves prevented this, and it was resolved to trust to the boats alone, though they were already, to all appearance, quite full. It became now, however, absolutely necessary to take to them, as the wreck was disappearing rapidly; and in order to pack close, most of the men were removed to the pinnace, where they were laid flat in the bottom, like herrings in a barrel, while the small boats returned to pick off the rest. This proved no easy matter in any case, while in others it was found impossible; so that many men had to swim for it;[3] others were dragged through the waves by ropes, and some were forked off[4] by oars and other small spars.

Amongst the crew there was one famous merry fellow, a black fiddler,[5] who was discovered, at this critical juncture, clinging to the main chains,[6] with his beloved Cremona[7] squeezed tightly but delicately under his arm—a ludicrous picture of distress, and a subject of some joking amongst the men, even at this moment. It soon became indispensable, that he should lose one of two things—his fiddle or his life. So, at last, after a painful struggle, the professor and his violin were obliged to part company![8]

[1] *sang-froid.*
[2] *tout l'équipage.*
[3] *ne purent échapper qu'à la nage* (page 6, note [8]).
[4] See page 6, note [13].—Notice that 'a fork,' in this sense, is *fourche*, not *fourchette*; the latter word means only a table-fork.—'rope,' too, is here *câble*, rather than *corde*.
[5] *un joyeux matelot nègre, un joueur de violon.*
[6] *cramponné aux chaînes des grands haubans.*
[7] *son* crémone *chéri.*
[8] *ce fut le violon qu'il abandonna.*

The poor negro musician's tenacity of purpose arose from sheer love of his art; but there was another laugh raised about the same time, at the expense of the captain's clerk,[1] who, stimulated purely by a[2] sense of duty, lost all recollection of himself,[3] in his anxiety to save what was entrusted to his care, and thus both he and his charge had nearly gone to the bottom. This zealous person had general instructions,[4] that whenever guns were fired, or[5] any other circumstance occurred likely to shake the chronometer, he was[6] to hold it in his hand, to prevent the concussion deranging its works.[7] As soon, therefore, as the poor ship dashed against the rocks,[8] the clerk's thoughts naturally turned exclusively on the time-piece. He caught up the precious watch, and ran on deck; but being no swimmer,[9] was obliged to cling to the mizen-mast, where he stuck fast, careless of everything but his important trust. When the ship fell over, the mast became almost horizontal, and he managed to creep along till he reached the mizen-top,[10] where he seated himself in some trepidation, grinning like a monkey who has run off with a cocoa-nut, till the spar gave way, and he was plunged, chronometer and all,[11] right overboard. Every eye was now turned to the spot, to see whether this most public-spirited of scribes[12] was ever to appear again; when to the great joy of all hands, he emerged from the waves —watch still in hand! but it was not without great

[1] *secrétaire;* here. See page 41, note [10].

[2] Use 'the,' in French.

[3] *s'oublia tout à fait lui-même* (page 38, note [19]).

[4] *Ce zélé subordonné avait pour instruction générale.*

[5] See page 17, note [11].

[6] See page 79, note [2].

[7] 'the concussion,' &c., *que l'ébranlement n'en troublât l'exactitude* (see page 18, note [6], and also page 21, note [1], for a rule which applies likewise to this case).

[8] Turn, 'had dashed' (see page 28, note [5]).—'the rocks;' you may translate by *les hauts-fonds.*

[9] *mais ne sachant pas nager,*— see page 23, note [6]. Notice this use of *savoir*, instead of *pouvoir* (as in English 'to be able') when we refer to the general knowledge of and ability in an art, instead of to the power, or the means, at any particular time, of exercising it; thus, *savoir lire, écrire, compter,* &c. Ex., *il ne* sait *pas lire,* 'he cannot read' (he has no knowledge of reading); *il ne* peut *pas lire,* 'he cannot read' (from his text being illegible, or his eyes refusing him their service, or from any other similar cause).

[10] *la hune d'artimon.*

[11] *son chronomètre et lui.*

[12] *si ce patriotique secrétaire.*

difficulty that he was dragged into one of the boats, half drowned.

With the exception of this fortunate chronometer, and the admiral's despatches, which the captain had secured when the ship first struck,[1] everything on board was lost.

The pinnace now contained seventy-nine men and one woman, the cutter forty-two, and the gig,[2] eighteen, with which cargoes they barely floated.[3] Captain Hickey, of course, was the last man who left the wreck; though such had become the respect and affection felt for him by his crew, that those who stood along with him on the last vestige[4] of the ship, evinced great reluctance at leaving their commander even for a moment in such a perilous predicament. So speedy, indeed, was the work of destruction,[5] that by the time the captain reached the boat, the wreck had almost entirely "melted into the yest of waves."[6] As she went down, the crew gave three hearty cheers,[7] and then finally abandoned the scattered fragments of what had been their[8] house and home for nearly seven years.

The fog still continued as thick as ever; and as the binnacles had both been washed overboard, no compass could be procured.[9] The wind also being still light,[10] there was great difficulty in steering in a straight line. In this dilemma[11] a resource was hit upon, which, for a time, answered pretty well to guide them. It being known, loosely,[12] before leaving the wreck, in what direction the land was situated, the three boats were placed in a row pointing that way. The sternmost boat then quitted

[1] *avait touché pour la première fois les récifs.*

[2] 'the cutter,' *le cutter*, or, *le cotre*; 'the gig,' *la guigue.*

[3] *et c'était tout juste ce que pouvaient porter les trois embarcations.*

[4] *débris.*

[5] Begin, 'The work,' &c.

[6] *tout fut englouti dans le gouffre des vagues.*

[7] *L'équipage cependant salua* l'Atalante *par trois dernières acclamations, en la voyant disparaître.*

[8] 'its' (as above, *salua*), according to the rule, page 41, note [8].—'home,' *demeure.*—'had been . . . for;' turn, 'was . . . . since' (see page 88, note [7]).

[9] *Les habitacles avaient été submergés tous les deux, et il n'y avait plus de boussole.*

[10] *faible.*

[11] *embarras* (or, *alternative*), not *dilemme*, here.

[12] *Comme on savait d'une manière vague.*

her station in the rear, and pulled ahead till she came in a line with the other two boats,[1] but took care not to go so far as to be lost in the fog; the boat which was now furthest astern then rowed ahead, as the first had done; and so on, doubling along, one after the other.[2] This tardy method of proceeding answered only for a time; for at length they found themselves completely at a loss which way to steer. Precisely at this moment of greatest need, an old quarter-master (Samuel Shanks by name)[3] recollected that at the end of his watch-chain there hung a small compass-seal.[4] This precious discovery being announced to the other boats by a joyous shout from the pinnace, and the compass being speedily handed into the gig, to the captain,[5] it was placed on the top of the chronometer, so nobly saved by the clerk. As this instrument worked on jimbles,[6] the little needle remained upon it sufficiently steady for steering the boats within a few points.[7] The course now secured insured their hitting the land, from which they had been steering quite wide.[8]

Before reaching the shore, they fell in with an old fisherman who piloted them to a bight called Portuguese Cove, where they all landed in safety, at the distance of twenty miles from the town of Halifax. The fishermen lighted great fires, to warm their shivering guests, most of whom being very lightly clad, and all, of course, dripping wet,[9] were in a very sorry predicament; many of them, also, were miserably cramped by close packing[10] in the boats. Some of the men, especially of those who entered the boats[11] last, having been obliged to swim for their

[1] *L'embarcation en serre-file quitta son poste à l'arrière-garde, et vint se placer en tête.*

[2] 'the boat which,' &c.; *puis ce fut le tour du nouveau serre-file d'en faire autant, puis le tour du troisième; ainsi de suite, l'un après l'autre.*

[3] *un vieux quartier-maître* (or, *un vieil officier marinier*) *nommé S.S.*—

[4] *cachet en compas.*

[5] *ayant été passé rapidement de main en main au capitaine.*

[6] *marchait sur des balanciers de boussole.* — Dictionaries have it 'gimbals.'

[7] *pour gouverner les embarcations dans quelques quarts de vents.*

[8] *Ç'en fut assez pour gagner la côte, dont les naufragés ne faisaient que* (page 184, note [7]) *s'éloigner de plus en plus* (lit., 'more and more').

[9] *trempés d'eau.*

[10] 'were miserably . . . . .'&c.; *étaient cruellement courbaturés, tant ils avaient été serrés.*

[11] Turn, 'who had left the ship;'

lives,[1] had thrown off everything but their trousers; so that the only respectably-dressed person[2] out of the whole party was Old[3] Shanks, the owner of the watch and compass-seal,—a steady hard-a-weather sailor,[4] who throughout took the whole affair as deliberately as if shipwreck had been an every-day occurrence. He did not even take off his hat, except, indeed, to give his good[5] ship a cheer as she went to the bottom.

Their subsequent measures were soon decided upon. The captain carried the three boats round to the harbour,[6] taking with him the men who had suffered most from fatigue, and those who were worst off for clothes.[7] The officers then set out with the rest, to march across the country to Halifax,[8] in three divisions, keeping together with as much regularity as if they had been proceeding upon some previously-arranged piece of service.[9] Very few of the party could boast of shoes,[10] an inconvenience which was felt more severely than it would otherwise have been, from their having to trudge over a country but partially cleared of wood.[11] Notwithstanding all this, there was not a single straggler; and the whole ship's company, officer, man, and boy,[12] assembled in the evening at Halifax, in as exact order as if their ship had met with no accident.

I have been more particular in describing this shipwreck, from its appearing to offer several uncommon and some useful details, well worthy, I think, of the notice of practical men, in every profession.

in this manner, the idea will be more exactly expressed, considering what follows immediately.

[1] *de se sauver à la nage.*

[2] *le seul homme proprement vêtu.*

[3] *le vieux*; this case is similar to that of page 117, note [12].

[4] *vieux* (p. 27, n. [8]) *marin endurci aux mauvais temps.* [5] *cher.*

[6] *partit pour Halifax avec les trois embarcations.*

[7] *les plus mal vêtus.*

[8] 'to march across,' &c.; simply, *par la voie de terre.*

[9] *que s'il se fût agi d'une expédition prévue.*

[10] Turn, 'The greater (superlative, in French) number of the sailors were in want (*manquaient*) of shoes.'

[11] *pays très imparfaitement défriché.*

[12] *officiers, matelots et mousses*; notwithstanding these nouns in the plural, put the following verb in the singular (page 41, note [8]), as the predominant idea is one of collectiveness, on account of the word 'company' (*équipage*), expressed just above, and which is, grammatically, the subject of 'assembled.'

It is rather an unusual combination of disasters for a ship to be so totally wrecked, as to be actually obliterated from the face of the waters, in the course of a quarter of an hour, in fine weather, in the day-time, on well-known rocks, and close to a light-house; but without the loss of a single man, or the smallest accident to any person on board.[1]

In the next place, it is highly important to observe, that the lives of the crew, in all probability, would not, and perhaps could not, have been saved, had the discipline been, in the smallest degree, less exactly maintained. Had any impatience been manifested by the people to rush into the boats, or had the captain not possessed sufficient authority to reduce the numbers which[2] had crowded into the pinnace, when she was still resting on the booms, at least half of the crew must have lost their lives.[3]

It was chiefly, therefore, if not entirely, to the personal influence which Captain Hickey possessed over the minds of all on board, that their safety was owing. Their habitual confidence in his fortitude, talents, and professional knowledge, had, from long experience, become so great, that every man in the ship, in this extremity of danger, instinctively turned to him for assistance; and seeing him so cheerfully and so completely master of himself, they relinquished to his well-known and often-tried sagacity the formidable task of extricating them from the impending peril. It is at such moments as these, indeed, that the grand distinction between man and man is developed, and the full ascendancy of a powerful and well-regulated mind makes itself felt. The slightest hesitation on the captain's part, the smallest want of decision, or any uncertainty as to what was the very best thing to be done, if betrayed by a word or look of his, would have shot, like an electric spark, through the whole ship's company—a tumultuous rush would have been made to the boats—and two out of the three, if not all, must have been swamped, and every man in them drowned.

[1] Turn, 'for any of those who are on board.'

[2] 'the number of those who.'

[3] *eût péri.*

Captain Hickey and his crew had been serving together in the same ship for many years before, in the course of which period they had acquired so thorough an acquaintance with one another, that this great trial, instead of loosening the discipline, only augmented its compactness,[1] and thus enabled the commander to bring all his knowledge, and all the resources of his vigorous understanding, to bear at once, with such admirable effect, upon[2] the difficulties by which he was surrounded.

There are some men who actually derive more credit from their deportment under the severest losses, than others can manage to earn by brilliant success; and it may certainly be said that Captain Hickey is one of these; for, although he had the great misfortune to lose his ship, he must ever enjoy the noble satisfaction of knowing, that his skill and firmness, rendered effective by the discipline he had been so many years in perfecting, enabled him to save the lives of more than a hundred persons, who, but for[3] him, in all human probability, must have perished with their hapless chief.—(Capt. BASIL HALL, *Fragments of Travels and Voyages.*)

A HIGHLAND REVENGE.[4]

MESSENGERS were despatched in great haste, to concentrate the MacGregor's forces,[5] with a view to the proposed attack on the Lowlanders; and the dejection and despair, at first visible on each countenance, gave[6] place to the hope of rescuing their[7] leader, and to the thirst of vengeance. It was under the burning influence of the latter passion that the wife of MacGregor commanded that the hostage exchanged for his safety should be brought into

[1] *ne fit que* (page 184, note 7) *resserrer les liens de la discipline au lieu de les relâcher.*

[2] *et le commandant, obéi au premier signal, eut toutes ses ressources naturelles à sa disposition pour lutter contre.*

[3] 'but for,' *sans.*

[4] *Une vengeance dans les hautes terres* (or, *les Highlands*) *de l'Écosse.*

[5] *les forces des Mac-Gregors.*

[6] Use *faire.*

[7] 'the.'

her presence. I believe her sons had kept this unfortunate wretch out of her sight,[1] for fear of the consequences;[2] but if it was so, their humane[3] precaution only postponed[4] his fate. They dragged forward at her summons a wretch already half dead with terror, in whose agonized[5] features I recognised, to my horror and[6] astonishment, my old acquaintance Morris.

He fell prostrate before the female Chief[7] with an effort to clasp her knees, from which she drew back, as if his touch had been pollution, so that all he could do in token of the extremity of his humiliation, was to kiss the hem of her plaid.[8] I never heard entreaties for life poured forth with such agony of spirit.[9] The ecstasy of fear was such[10] that instead of paralysing his tongue, as[11] on ordinary occasions, it even rendered him eloquent; and, with cheeks pale as ashes,[12] hands compressed[13] in agony, eyes that seemed to be taking their last look of all mortal objects, he protested, with the deepest[14] oaths, his total ignorance of any design on the person of Rob Roy, whom he swore he loved and honoured as his own soul.[15] In the inconsistency of his terror,[16] he said he was but the agent of others, and he muttered the name of Rashleigh. He prayed but for life—for life he would give all he had in the[17] world: it was but life he asked—life, if it were to be[18] prolonged under tortures and privations: he asked only breath, though it should be drawn in[19] the damps of the lowest caverns of their hills.

[1] *éloigné de ses yeux.*
[2] *par humanité.*
[3] *quoi qu'il en soit, cette.*
[4] See page 184, note 7.
[5] *pâles et défigurés;* and see page 134, note 13.
[6] 'with as much . . . as.'
[7] 'He threw himself at the feet of the chief's wife;' see page 145, note 8.
[8] *les pans* (lit., 'the skirts') *de son plaid* (manteau écossais).
[9] *avec autant de désespoir.*
[10] 'Fear acted on his mind with such strength;' see page 26, note 2.
[11] *comme cela arrive.*
[12] 'covered with (*de*) a deadly paleness.'
[13] *se tordant les mains.*
[14] 'the most solemn' (page 69, note 4).
[15] 'with (*de*) all his soul.' The idiomatic expression, *aimer quelqu'un comme ses yeux* (or, *comme la prunelle de ses yeux*) would be too familiar for elevated style, like this.
[16] *Par une inconséquence, suite du désordre de son esprit.*
[17] *au.*
[18] See page 79, note 2, and page 123, note 5.
[19] 'he asked,' &c.; simply trans-

It is impossible to describe the scorn, the loathing, and contempt,[1] with which the wife of MacGregor regarded this wretched petitioner for the poor boon of existence.

"I could have bid ye live,"[2] she said, "had life been to you the same weary and wasting burden that it is to me —that it is to every noble and generous mind. But you —wretch! you could creep through the world unaffected by its various disgraces, its ineffable miseries, its constantly accumulating masses of crime and sorrow: you could live and enjoy yourself,[3] while the noble-minded are betrayed —while nameless and birthless villains tread on the neck of the brave and the long-descended:[4] you could enjoy yourself, like a butcher's dog in the shambles, battening on garbage, while the slaughter of the oldest and best went on around you![5] This enjoyment you shall not live to partake of!—you shall die, base dog![6] and that before yon[7] cloud has passed over the sun."

She gave a brief command in Gaelic to her attendants, two of whom seized upon the prostrate suppliant, and hurried him to the brink of a cliff which overhung the flood.[8] He set up the most piercing and dreadful cries that fear ever uttered—I may well term them[9] dreadful, for they haunted my sleep for years afterwards.[10] As

late, 'were he to breathe no longer (*plus*) any (*de*) other air than that of.'

[1] 'the scorn,' &c.; simply, *l'air de mépris et de dégoût.*

[2] *Je t'accorderais la vie.*

[3] 'to enjoy oneself,' here, *se trouver heureux.*

[4] *tandis que des gens sans naissance et sans courage foulent aux pieds des hommes illustrés par leur bravoure et par une longue suite d'aïeux.* Put a full stop here.

[5] 'you could,' &c.; *Au milieu du carnage général, tu serais aussi heureux que le chien du boucher, qui lèche le sang des bestiaux qu'on égorge.*

[6] *lâche, chien!* [7] *ce.*

[8] *qui surplombait le lac.*

[9] Simply, 'I may say,'—'I may,' *je puis*, which is more quaint than *je peux.*

[10] Turn, 'for during some (*quelques*) years I often started up out of my sleep (*je m'éveillai souvent en sursaut*), thinking still I heard them (page 7, note [7]).' We had better use here the preterite (*je m'éveillai*) than the imperfect (page 1, note [6], and page 55, note [5]), although the action was repeated, —and this is often done when it is intended to point to each time the action took place, as separate and distinct from the others. By thus striking the mind with the idea of a fact which happened at once—though repeatedly so—instead of letting it dwell on that secondary consideration, namely, that of a repetition of the fact mentioned, we give to our narration both more vivacity and more rapidity.

the murderers, or executioners, call them as you will,[1] dragged him along, he recognised me in that moment of horror, and exclaimed, in the last articulate words I ever heard him utter, "O Mr. Osbaldistone, save me!—save me!"

I was so much moved by this horrid spectacle, that, although in momentary expectation of sharing[2] his fate, I did attempt to speak in his behalf, but, as might have been expected, my interference was sternly disregarded. The victim was held fast by some, while others, binding a large heavy stone,[3] in a plaid, tied it round his neck, and others again eagerly stript him of some part of his dress.[4] Half-naked, and thus manacled, they hurled him into the lake, there about twelve feet deep, with a loud halloo of vindictive triumph,—above which, however, his last death-shriek, the yell of mortal agony, was distinctly heard. The heavy burden splashed in the dark-blue waters, and the Highlanders, with their pole-axes and swords, watched an instant, to guard, lest,[5] extricating himself from the load to which he was attached, the victim might have struggled to regain the shore. But the knot had been securely bound—the wretched man sunk without effort;[6] the waters, which his fall had disturbed, settled calmly over him, and the unit of that life for which he had pleaded so strongly, was for ever withdrawn from the sum of human existence.[7]—(Sir Walter Scott, *Rob Roy.*)

[1] Use the future of *vouloir*.

[2] 'although I expected at every instant to share.'

[3] Simply, *une grosse pierre*.

[4] *se partageaient ses vêtements*.

[5] *pour voir si*; and make the rest of the sentence fit, according to this alteration here.

[6] 'without resistance.'

[7] 'settled,' &c.; *se refermèrent sur lui en reprenant leur calme accoutumé, et la vie qu'il avait demandée avec tant d'instance, s'éteignit à jamais* (see page 194, note [18]) *dans cet abîme*.—'for ever,' is, in French, *à jamais*, and *pour jamais*; the former expression is stronger than the latter: "*un homme est perdu* à jamais" (says very appositely Dr. Dubuc, in his valuable notes to *Picciola*), "when it is absolutely impossible for him to rise from his abjectness; *il est perdu* pour jamais, if it is only believed that he will not rise again." —*Picciola*, page 8, note [6].

THE WIDOW AND HER SON.

THE parents of the deceased had resided in the village from childhood. They had inhabited one of the neatest cottages, and by various rural occupations and the assistance[1] of a small garden, had supported themselves creditably, and comfortably, and led a happy and blameless life. They had one son, who had grown up to be the staff and pride of their age.[2] "Oh, sir!" said the good woman, "he was such a comely lad, so sweet-tempered, so kind to every one around him, so dutiful[3] to his parents! It did one's heart good to see him of a[4] Sunday, dressed out in his best, so tall, so straight, so cheery, supporting his old mother to church—for she was always fonder of leaning on George's arm than on her goodman's,[5] and, poor soul,[6] she might well be proud of him, for a finer lad there was not in the country round."

Unfortunately, the son was tempted, during a year of scarcity and agricultural hardship, to enter into the service of one of the small craft that plied on a neighbouring river.[7] He had not been long in this employ when he was entrapped by a press-gang and carried off to sea.[8] His parents received tidings of his seizure, but beyond that they could learn nothing. It was the loss of their main prop. The father, who was already infirm, grew heartless[9] and melancholy, and sunk into his[10] grave. The widow,

[1] 'the produce.'

[2] *l'appui et l'orgueil de leur vieillesse.* The figurative expression *bâton de vieillesse* is French; but, on account of the common idea called forth by the word *bâton*, which, in its proper sense, is of so extensive application, meaning, as it does, 'staff,' 'stick,' 'cudgel,' &c., *bâton* and *orgueil* would form a somewhat ungracious association of terms.

[3] *un si digne garçon, si aimable, si doux avec tout le monde, si respectueux.*—'to;' see page 36, note [11].

[4] *On éprouvait un plaisir délicieux en le voyant le.*

[5] *celui de son mari.*

[6] *femme.*

[7] *de se louer et de travailler sur un* (or, simply, *de se mettre aux gages d'un*) *des petits bâtiments qui desservaient une rivière voisine.*

[8] *pris par la presse* (enrôlement forcé, levée de matelots en Angleterre), *et entraîné loin de son village pour servir sur mer.* See page 1, note [6], and page 38, note [7].

[9] *languissant*, in this sense.

[10] 'to sink,' here, *descendre.*—'his;' use the definite article.

left alone in her age and feebleness, could no longer support herself, and came upon[1] the parish. Still there was a kind feeling toward her throughout the village, and[2] a certain respect as being one of the oldest inhabitants. As no one applied for the cottage in which she had passed so many happy days,[3] she was permitted[4] to remain in it, where she lived solitary and almost helpless. The few wants of nature were chiefly supplied from the scanty production of her little garden, which the neighbours would now and then cultivate[5] for her. It was but a few days before the time at which these circumstances were told me, that she was gathering some vegetables[6] for her repast, when she heard the cottage-door which faced the garden suddenly opened.[7] A stranger came out, and seemed to be looking eagerly and wildly around.[8] He was dressed in seaman's clothes, was emaciated and ghastly pale, and bore the air of one broken[9] by sickness and hardships. He saw her, and hastened toward her, but his steps were faint and faltering; he sank on his knees before her, and sobbed like a child. The poor woman gazed upon him with a vacant and wandering eye. "Oh my dear, dear mother![10] don't you know your son? your poor boy George?"[11] It was indeed the wreck of her once noble lad; who, shattered by wounds, by sickness, and foreign[12] imprisonment, had at length dragged his wasted limbs homeward, to repose among the scenes of his childhood.

[1] *tomba à la charge de;* or, *se fit inscrire sur les registres des pauvres de.*

[2] Turn, 'Everybody liked her in the village, and they (*on*) showed towards her (*lui*,—literally, to her).'

[3] Turn, 'The cottage . . . &c., not letting (use *se louer*, the reflective voice).'

[4] See page 21, note [6].

[5] See page 45, note [4].—'now and then,' *de temps à autre*, or, *de temps en temps.*

[6] *légumes*, in this sense; and *végétal*, only in the more general sense of 'a plant,' 'a tree:' *végétal* is also an adjective, as in *le règne* (not *royaume*, there) *végétal*, 'the vegetable kingdom.'

[7] See page 65, note [9].

[8] *se présenta: il avait l'air effaré* (wild) *et empressé* (eager).

[9] 'and seemed to be worn out.'

[10] 'O my mother, my dear mother.'

[11] 'your son,' &c.; simply, 'your (*ton*) poor George.'—'to know,' in the sense of 'to recognise,' is *reconnaître*, not *connaître.*

[12] 'foreign,' *à l'étranger*, and after the noun.

I will not attempt to detail the particulars of such a meeting, where joy and sorrow were so completely blended. Still he was alive! he was come home! he might yet live to comfort and cherish her old age! Nature, however, was exhausted in him; and if anything had been wanting to finish the work of fate, the desolation of his native cottage would have been sufficient.[1] He stretched himself on the pallet, on which his widowed mother had passed many a sleepless night, and he never rose from it again.

The villagers, when they heard[2] that George Somers had returned,[3] crowded to see him, offering every comfort and assistance that their humble means afforded.[4] He was too weak, however, to talk; he could only look his thanks.[5] His mother was his constant attendant; and he seemed unwilling to be helped by any other hand.

There is something in sickness that breaks down[6] the pride of manhood, that softens the heart, and brings it back to the feelings of infancy. Who that has languished, even in advanced life, in sickness and despondency, who that has pined on a weary bed[7] in the neglect and loneliness of a foreign land, but has thought on the mother "that looked on his childhood," that smoothed his pillow,[8] and administered to his helplessness? Oh! there is an enduring tenderness in the love of a mother to a[9] son that transcends all other affections of the heart. It is neither to be[10] chilled by selfishness, nor daunted by danger, nor weakened by worthlessness, nor stifled by ingratitude. She will sacrifice every comfort to his convenience; she will surrender every pleasure to his enjoyment; she will glory in his fame and exult in his prosperity: and if misfortune overtake him, he will be the dearer to her from

[1] *aurait suffi pour l'anéantir.*
[2] 'When the villagers had heard.' See page 28, note [5].
[3] *était de retour;* and use 'they' before 'crowded.'
[4] 'allowed them to give him.'
[5] See page 6, note [15].
[6] See page 10, note [2], and page 40, note [18].—'to break down,' *abaisser.*—'manhood,' here, *l'homme.*
[7] *lit de douleur.*
[8] *faisait mollement reposer sa tête sur le duvet.*
[9] *son.*
[10] *ne saurait être ni.*

misfortune ;[1] and if disgrace settle upon[2] his name, she will still love and cherish him in spite of his disgrace,[3] and if all the world beside cast him off, she will be all the world to him.[4]

Poor George Somers[5] had known what it was to be in sickness, and none to soothe ; lonely and in prison, and none to visit him.[6] He could not endure his mother from his sight ;[7] if she moved away, his eye would follow[8] her. She would sit for hours by his bed, watching him as he slept. Sometimes he would start[9] from a feverish dream and look anxiously up until he saw her bending over him, when[10] he would take her hand, lay it on his bosom, and fall asleep with the tranquillity of a child. In this way[11] he died.

My first impulse, on hearing this humble tale of affliction,[12] was to visit the cottage of the mourner, and administer pecuniary assistance, and, if possible, comfort. I found, however, on inquiry, that the good feelings of the villagers had prompted them to do everything that the case admitted, and as the poor know best how[13] to console each other's sorrows, I did not venture to intrude.

The next Sunday I was at the village church, when, to my surprise, I saw the poor old woman tottering down the aisle to her accustomed seat on the steps of the altar.

She had made an effort to put on something like[14] mourning for her son ; and nothing could be more touching than this struggle between pious affection and utter

[1] *par ses infortunes mêmes ;* and leave out 'the,' before 'dearer.'

[2] *une tache flétrit.*

[3] Leave out these last five words.

[4] *elle lui tiendra lieu de l'univers.*—This expression, *tenir lieu de,* means, 'to be as much as,' 'to be equivalent to :' as in this well-known line of Racine,—

"Un bienfait reproché tint toujours lieu d'offense."

See the LA FONTAINE, page 86, note [8].

[5] See page 117, note [12].

[6] See page 90, note [7].

[7] *Il ne laissait pas sa mère s'éloigner de lui.*

[8] See page 45, note [4].

[9] 'to start' (from sleep), *se réveiller en sursaut.*

[10] *alors ;* see page 18, note [28].

[11] 'It is thus that.'

[12] *histoire simple, mais déchirante.*

[13] In such a case, 'how' is not expressed in French, and no preposition is used between *savoir* and the next verb.

[14] 'to take a kind of;' and leave out 'for her son.'

poverty:[1] a black riband or so,[2] a faded black handkerchief, and one or two more such humble attempts to express by outward signs that grief which passes show.[3] When I looked round upon the storied monuments,[4] the stately hatchments, the cold marble pomp, with which grandeur mourned magnificently over departed pride,[5] and turned to[6] this poor widow, bowed down by age and sorrow at the altar of her God, and offering up the prayers and praises[7] of a pious, though a broken heart, I felt that this living monument of real grief was worth them all.[8]

I related her story to some of the wealthy members of the congregation, and they were moved by it. They exerted themselves to render her situation more comfortable and to lighten her afflictions. It was, however, but smoothing a few steps to[9] the grave. In the course of a Sunday or two after she was missed from her usual seat at church,[10] and before I left[11] the neighbourhood I heard, with a feeling[12] of satisfaction, that she had quietly breathed her last,[13] and had gone to rejoin those she loved in that world where sorrow is never known and friends are never parted.—(WASHINGTON IRVING, *Sketch-Book.*)

[1] See page 26, note [2].

[2] 'or something similar;' page 9, note [12].

[3] 'to manifest by outward signs one of those griefs that cannot be expressed (page 8, note [15]) outwardly (*au dehors*).'

[4] *ces tombeaux gravés d'inscriptions.*

[5] 'those pompous marbles which a cold sorrow has raised to departed pride (*l'orgueil qui n'est plus*).'

[6] 'and when (page 17, note [11]) from there I (page 23, note [6]) carried my looks upon.'

[7] *encens;* in the singular.

[8] *était bien au-dessus de tous ces vains mausolées.*

[9] 'but they only spread (page 6, note [6]) a few (*quelques*) flowers on the little (*le peu de*) way which remained to her to make towards.' The adverb *peu* is often thus used substantively, in the sense of 'the small quantity,' just as *le trop* (literally 'the too much') means 'the excess;' but we do not say *le beaucoup.*

[10] 'There elapsed one or two Sundays without her appearing (page 14, note [16], and page 21, note [1]) at church at her usual place.'—'usual,' here, *accoutumée,* or as directed at page 45, note [11].

[11] See page 7, note [7].

[12] 'a kind.'

[13] *rendu le dernier soupir.*

AN EPISODE OF THE LATE WAR.

(*Armistice—March*, 1855.)

On Saturday, during the armistice, I came out upon the advanced French[1] trench, within a few hundred yards[2] of the Mamelon. The sight was strange beyond description. French, English, and Russian officers were walking about saluting each other courteously as they passed,[3] and occasionally entering into conversation, and a constant interchange of little civilities, such as offering and receiving cigar lights,[4] was going on in each little group. Some of the Russian officers were evidently men of high rank and breeding.[5] Their polished manners contrasted remarkably with their plain, and rather coarse clothing. They wore, with few exceptions,[6] the invariable long grey coat over their uniforms.[7] The French officers were all *en grande tenue*, and offered a striking contrast to[8] many of our own officers, who were dressed *à la* Balaklava, and wore uncouth head-dresses, catskin coats, and nondescript[9] paletots.

Many of the Russians looked remarkably like English gentlemen in "style" of face and bearing.[10] One tall, fine-looking old man, with a long grey beard and strangely shaped cap, was pointed out to us as Hetman of the Cossacks in the Crimea, but it did not appear as if there were many men of very high military rank present.[11] The Russians were rather grave and reserved, but they seemed to fraternize with the French better[12] than with ourselves, and the men certainly got on better[13] with our

[1] *des Français.*

[2] *yards* (mesure anglaise d'environ trois pieds français). See page 96, note [2].

[3] *allaient et venaient, se saluaient en passant.*

[4] *comme de se prêter le feu d'un cigare.*

[5] 'and excellent breeding;' see page 26, note [2].

[6] *presque tous.*

[7] *la longue capote grise du soldat russe.*

[8] *avec.*

[9] *indéfinissables.*

[10] *par le port et les manières.*

[11] *mais il ne semblait pas y avoir en cet endroit beaucoup d'officiers d'un rang élevé.*

[12] 'more easily.'

[13] *s'entendaient mieux.*

allies than with the few privates of our own regiments who were down towards the front.[1]

While all this civility was going on,[2] we were walking among the dead, over blood-stained[3] ground, covered with evidences[4] of recent fight. Broken muskets, bayonets, cartouch-boxes, caps,[5] fragments of clothing, straps and belts,[6] pieces of shell, little pools of clotted blood, shot—round and grape[7]—shattered gabions and sandbags,[8] were visible around us on every side, and through the midst of the crowd stalked a solemn procession of soldiers bearing their departed comrades to their long home.[9]

I counted seventy-seven litters borne past me in fifteen minutes—each filled with[10] a dead enemy. The contortions of the slain were horrible, and recalled the memories[11] of the fields of Alma and Inkermann. Some few French were lying far in advance towards[12] the Mamelon and Round Tower among the gabions belonging to the French advanced trenches, which the Russians had broken down.[13] They had evidently been slain in pursuit of the enemy. The Russians appeared to treat their dead with great respect. The soldiers I saw were white-faced[14] and seemed ill-fed, though many of them had powerful frames, square shoulders, and broad chests.[15] All their dead who fell within and near our lines were stripped of boots and stockings.[16] The cleanliness of their feet and, in most cases, of their coarse linen[17] shirts, was remarkable.

[1] *les quelques soldats que nous avions sur ce point;* 'a common soldier,' 'a private,' is, in French, *un simple soldat;* but *soldat* alone will do here, as there is no contra-distinction made.

[2] 'While they exchanged these civilities.'

[3] 'reddened with (*de*) blood.'

[4] *et qui portait les traces.*

[5] *des schakos,* here, not *des casquettes,* nor, still less, *des bonnets.*

[6] *des ceinturons, des baudriers.*

[7] *des boulets et de la mitraille* (*i. e.,* mitraille en grappe de raisin).

[8] *des sacs de terre.*

[9] *des files de soldats qui portaient en terre les cadavres de leurs camarades.*

[10] 'each of which contained;' see page 10, note [3].

[11] 'and recalled the afflicting spectacle.'

[12] *gisaient loin des lignes, près de.—gisaient,* from *gésir,* an irregular and defective verb, much used in the third person sing. of the pres. indicat., in the beginning of epitaphs: *ci-gît,* 'here lies.'

[13] 'belonging,' &c., *que les Russes avaient enlevés à la première tranchée française.*

[14] *pâles.*

[15] Simply, 'were robust men.'

[16] *avaient été déchaussés.*

[17] See page 62, note [11].

Several sailors of the "equipages" of the fleet of Sebastopol were killed in the attack. They were generally muscular, fine, stout fellows, with rough, soldierly faces.

In the midst of all this stern evidence[1] of war, a certain amount of lively conversation began to spring up,[2] in which the Russian officers indulged in a little badinage. Some of them asked our officers "when we were coming in to take the place," others "when we thought of going away?"[3] Some congratulated us upon the excellent opportunity we had of getting a good look at[4] Sebastopol, as the chance of a nearer view, except on similar occasions, was not in their opinion very probable.[5] One officer asked a private, confidentially in English, how many men we sent[6] into the trenches? "Begorra, only 7,000 a-night, and a wake covering party of 10,000,"[7] was the ready reply.[8] The officer laughed, and turned away.

At one time[9] a Russian with a litter stopped by a dead body, and put it into the litter. He looked round for a comrade to help him.[10] A Zouave at once advanced with much grace and lifted it, to the infinite amusement of the bystanders;[11] but the joke was not long-lived, as a Russian brusquely came up and helped to carry off his dead comrade. In the town we could see large bodies of soldiery in the streets, assembled at the corners and in the public places.[12] Probably they were ordered out to make a show of their strength.[13]

General Bosquet and several officers of rank[14] of the

[1] *tristes restes.*

[2] *commença une conversation légère.*

[3] Leave out 'of,' and use the infinitive without any preposition, after the verb *penser*, when thus employed, in the sense of 'to expect,' 'to intend.'

[4] *de bien voir.*

[5] *en ajoutant qu'à moins d'occasions semblables nous avions peu de chances de voir la place de plus près.*

[6] 'had sent.'

[7] *avec la bagatelle de dix mille hommes de réserve.*

[8] Simply, 'answered the soldier, and put this just before 'only.'

[9] 'At another moment.'

[10] Turn, 'a Russian placed a dead body (*cadavre*) on a litter, and began to (page 151, note [10]) look round for (*chercher des yeux*) a comrade to help him to carry it away.'

[11] *ce qui fit beaucoup rire les assistants.*

[12] *de nombreux groupes de soldats sur les places et aux coins des rues.*

[13] *avaient reçu l'ordre de se faire voir.*

[14] *officiers généraux.*

allied army visited the trenches during the armistice, and staff officers were present on both sides to see that the men did not go out of bounds. The armistice was over[1] about three o'clock. Scarcely had the white flag disappeared behind the parapet of the Mamelon before a round shot from the sailors' battery,[2] went slap through one of the embrasures of the Russian work, and dashed up a great pillar of earth inside.[3] The Russians at once replied, and the noise of cannon soon re-echoed through the ravines.—(W. H. RUSSELL, *The War.*)

POOR RICHARD.[4]

(Written by Benjamin Franklin.)

I HAVE heard,[5] that nothing gives an author so great pleasure as to find his works respectfully quoted by other learned authors. Judge then how much I have been gratified by an incident which I am going to relate to you.

I stopped my horse lately where[6] a great number of people were collected at an auction of merchants' goods.[7] The hour of sale not being come, they were conversing on the badness[8] of the times; and one of the company called to a plain, clean, old man, with white locks,[9] "Pray,

[1] 'The armistice ended.'

[2] *qu'un boulet lancé par la batterie de la marine.*

[3] *passa droit à travers une embrasure russe, et fit jaillir comme une colonne de terre dans l'intérieur de l'ouvrage.*

[4] This admirable production of Dr. Franklin is known in France under the title of *La science du bonhomme Richard.*

[5] *J'ai ouï dire.* The verb *ouïr* ('to hear') is old and defective; it is only used now in the infinitive and the compound tenses (as here, in the compound of the present indicative). The English public criers, and other such functionaries, have retained to the present day, in their antiquated forms of address, the second person plural of its imperative (*oyez*, 'hear ye,'—which they wrongly pronounce 'Oh, yes!'), borrowed from the Norman-French, and by which they generally begin their announcements, &c.

[6] 'at a place where.'

[7] Simply, *pour une vente à l'enchère.*

[8] *de la dureté.*

[9] *s'adressant à un bon vieillard en cheveux blancs et assez bien mis, lui dit.*

father Abraham, what think ye of the times?[1] Won't these heavy taxes quite ruin the country? How shall we be ever able to pay them? What would you advise us to?" Father Abraham stood up, and replied,—"If you'd have my advice, I'll give it to you in short;[2] for 'a word to the wise is enough;[3] and many words won't fill a bushel,'[4] as poor Richard says."[5] They joined in desiring him to speak his mind;[6] and, gathering round[7] him, he proceeded as follows:

"Friends (says he) and neighbours, the taxes are indeed very heavy; and if those laid on by the government were the only ones we had to pay, we might more easily discharge them; but we have many others, and much more grievous to some of us. We are taxed twice as much[8] by our idleness, three times as much by our pride, and four times as much[9] by our folly; and from these taxes the commissioners cannot ease or deliver us, by allowing an abatement.[10] However, let us hearken to good advice, and something may be done for us; 'God helps them that help themselves,'[11] as poor Richard says in his Almanac.

"It would be thought a hard government that should tax its people one-tenth part[12] of their time, to be employed in its service; but idleness taxes many of us much more.[13] Sloth, by bringing on diseases, absolutely shortens life. 'Sloth, like rust, consumes faster than labour wears,

[1] *de ce temps-ci.*

[2] *en peu de mots;* or, *en raccourci.*

[3] '*Le sage entend à demi-mot.*' This form of the Proverb is little used; the following are the current sayings: '*A bon entendeur, demi-mot* (or, *salut*, or, again, *peu de paroles*).'

[4] *et souvent on emploie* '*bien des mots pour ne pas dire grand'chose*' (PROVERBIAL); or, *et quant aux vains mots* (or, *aux paroles en l'air*), '*autant en emporte le vent*' (PROVERBIAL).

[5] See page 3, note [3].—'poor Richard,' *le bonhomme Richard* (see preceding page, note [4]).

[6] *d'expliquer;* or, *dire sa façon de penser.* See page 85, note [5].

[7] 'to gather around,' *faire cercle autour de.*—'gathering . . . he;' alter this construction, which is not grammatical.

[8] *Nous sommes cotés pour le double.*

[9] 'three,' &c., *pour le triple.*—'four,' &c., *pour le quadruple.*

[10] *et, pour ces impôts-là, le percepteur ne peut nous obtenir ni diminution ni délai.*

[11] '*Aide-toi, le Ciel t'aidera*' (PROVERB).

[12] *exigerait de ses sujets la dixième partie.*

[13] *est bien plus exigeante chez la plupart d'entre nous.*

while the key often used is always bright,'[1] as poor Richard says. 'But dost thou love life? then do not squander time, for that's the stuff life is made of,'[2] as poor Richard says. How much more than is necessary do we spend in sleep! forgetting, that 'the sleeping fox catches no poultry,[3] and that there will be sleeping enough in the grave,[4] as poor Richard says. If time be of all things[5] the most precious, 'wasting time must be (as poor Richard says) the greatest prodigality;' since, as he elsewhere tells us, 'Lost time is never found again;[6] and what we call time enough, always proves little enough.'[7] Let us then up and be doing, and doing to the purpose:[8] so by diligence shall we do more with less perplexity. 'Sloth makes all things difficult, but industry all easy,' as poor Richard says; and, 'he that riseth late must trot all day, and shall scarce overtake his business at night;[9] while laziness travels so slowly, that poverty soon overtakes him,'[10] as we read in poor Richard; who adds, 'Drive thy business, let not that drive thee;' and, 'early to bed, and early to rise, makes a man healthy, wealthy, and wise.'[11]

"So what signifies wishing and hoping for better times? We make these times better if we bestir ourselves. 'Industry needs not wish,'[12] as poor Richard says; and, 'He that lives upon hope will die fasting.'[13] 'There are no gains without pains;[14] then help hands, for I have no[15]

[1] *use plus que le travail; la clé est claire tant que l'on s'en sert.*

[2] See page 1, note [12].

[3] '*Renard* (page 171, note [11]) *qui dort la matinée n'a pas la gueule emplumée*' (PROVERB).

[4] *nous aurons le temps de dormir dans la bière.*

[5] *des biens;* and invert this phrase, thus, 'the most precious of,' &c.

[6] '*Le temps perdu ne se répare* (or, *recouvre*) *point*' (PROVERB).

[7] Simply, 'time enough is always too short.'

[8] *Debout donc et à la besogne, —à la besogne, dans un but utile.*

[9] *et attrape à peine le bout de son ouvrage à la nuit.*—'while;' *et, d'autre part.*—The French proverbs on this subject are, "Qui dort grasse (p. 171, n. [11]) matinée ('lies in bed till late in the morning,' 'sleeps it out') trotte toute la journée;" and, "Qui dort jusqu'au soleil levant, vit en misère jusqu'au couchant;" and, also, "Trop dormir cause mal vêtir."

[10] *l'a bientôt attrapée.*

[11] 'give health, wealth, and WISDOM.'

[12] *Activité n'a que faire de souhaits.*

[13] 'of hunger.'

[14] '*Nul bien sans peine*' (PROVERBIAL).

[15] *il faut m'aider de mes mains, faute de.*

lands; or if I have,[1] they are smartly taxed;'[2] and (as poor Richard likewise observes) 'He that hath a trade hath an estate,[3] and he that hath a calling hath an office of profit and honour;'[4] but then the trade must be worked at, and the calling well followed, or[5] neither the estate nor the office will enable us to pay our taxes. If we are industrious,[6] we shall never starve; for, as poor Richard says, 'At the working-man's house hunger looks in, but dares not enter.'[7] Nor will the bailiff or the constable[8] enter; for, 'Industry pays debts, but despair[9] increaseth them,' says poor Richard. What though you have found no treasure, nor has any rich relation left you a legacy?[10] 'Diligence is the mother of good luck,' as poor Richard says; and 'God gives all things to industry; then plough deep while sluggards sleep, and you will have corn to sell and to keep,' says poor Dick. Work while it is called[11] to-day; for you know not how much you may be hindered to-morrow; which makes poor Richard say, 'One to-day is worth two to-morrows;'[12] and, farther, 'Never leave that till to-morrow, which you can do to-day.'[13] 'If you were a servant, would you not be ashamed that a good master should catch you idle?[14] Are you then[15] your own master, be ashamed[16] to catch yourself idle,' as poor

[1] Supply the ellipsis.

[2] *écrasées d'impôts.*

[3] *un métier est* (or, *vaut*) *un fonds de terre.* The nearest French Proverb to this, is, "Il n'y a point de si petit métier qui ne nourrisse son maître."

"Travailles, prenez de la peine:
C'est le fonds qui manque le moins."—LA FONTAINE, p. 77.

[4] 'which combines (*réunit*) honour with (*et*) profit.'—'office,' *emploi.*

[5] *sans quoi*, or, *autrement.*

[6] *laborieux.*

[7] *La faim regarde à la porte du travailleur; mais elle n'ose pas y entrer.*

[8] *commissaire.*

[9] *découragement.*

[10] *Il n'est que faire que vous trouviez un trésor ni qu'il vous arrive un riche héritage.*

[11] *pendant que c'est.*

[12] *'Un bon* aujourd'hui *vaut mieux que deux* demain' (PROVERB). Notice that *demain*, being an adverb, and therefore an essentially invariable word, cannot agree, even when used substantively, as it is here.

[13] *Ne remets jamais à demain* (or, *au lendemain*) *ce que tu peux faire aujourd'hui* (or, *le jour même*) —Common precept.

[14] Turn, 'If you were in the (*au*) service of a good master, would you . . . ., &c.—'that he should,' &c.; *qu'il vous surprît les bras croisés* (figurative, and much used, for *à ne rien faire*, 'doing nothing,' 'idle').

[15] 'But you are.'

[16] Use a synonymous expression

Dick says. When there is so much to be done for yourself, your family, and your country, be up by peep of day. Handle your tools without mittens; remember, that 'the cat in gloves catches no mice,'[1] as poor Richard says. It is true there is much to be done, and perhaps you are weak-handed; but stick to it steadily, and you will see great effects; for 'continual dropping wears away stones,'[2] and by diligence and patience the mouse ate into[3] the cable; and light strokes fell[4] great oaks,' as poor Richard says in his Almanac, the year I cannot just now remember.

"Methinks I hear some of you say, 'Must a man afford himself no leisure?'—I will tell thee, my friend, what poor Richard says: 'Employ thy time well, if thou meanest to gain leisure; and since thou art not sure of a minute, throw not away an hour.' Leisure is time for doing something useful: this leisure the diligent man will obtain,[5] but the lazy man never; so that, as poor Richard says, 'A life of leisure and a life of laziness are two things.'[6] Many without labour would live by their own wits only;[7] but they break[8] for want of stock; whereas industry[9] gives comfort, and plenty, and respect. 'Fly pleasures, and they'll follow you;[10] the diligent spinner has a large shift;[11] and, now I have a sheep and a cow, every body bids me good-morrow;'[12] all which is well said by poor Richard.

"But with our industry, we must likewise be steady,

here, in French, (and there *is* one), to avoid the unnecessary repetition of the same.—Likewise, translate here 'idle' by, *à ne rien faire*.

[1] 'in gloves,' *ganté* (just as we say *botté*, 'in boots'); but translate here '*Jamais chat emmitouflé* ('muffled') *ne prit souris*' (PROVERB).

[2] *à la longue 'les gouttes d'eau cavent la pierre'* (PROVERB).

[3] *coupe*.

[4] *font tomber*.—The French have the following proverb, which presents this idea inverted:—"On n'abat pas un chêne au premier coup."

[5] The construction, in French, must be, either, 'The diligent man will obtain this leisure,' or, more forcibly, 'This leisure, the diligent man will obtain *it*;' but the English construction is not allowed.

[6] Simply, 'are two.'

[7] *Bien des gens voudraient vivre uniquement d'industrie, sans travailler*. There is no fear of any ambiguity, here, as *vivre d'industrie* is always used in a bad sense.

[8] *échouent*.

[9] *le travail au contraire*.

[10] 'they'll run after you.'

[11] 'is not in want of shifts.'

[12] *me donne le bonjour*.

settled, and careful, and oversee our own affairs with our own eyes, and not trust too much to others; for, as poor Richard says,

> 'I never saw an oft-removed tree,
> Nor yet an oft-removed family,
> That throve so well as one that settled be.'[1]

"And again, 'Three removes are as bad as a fire;'[2] and again,[3] 'Keep thy shop, and thy shop will keep thee;' and again,[4] 'If you would have your business done, go; if not, send.'[5] And again,[6]

> 'He that by the plough would thrive,
> Himself must either hold or drive.'[7]

And again, 'The eye of the master will do more work than both his hands;'[8] and again, 'want of care does us more damage than want of knowledge;' and again, 'not to oversee workmen is to leave them your purse open.' Trusting too much to others' care is the ruin of many: for, as the Almanac says, 'In the affairs of this world, men are saved, not by faith, but by the want of it;'[9] but a man's own care is profitable; for, saith poor Dick, 'Learning is to the studious, and riches to the careful, as well as power to the bold, and heaven to the virtuous.' And, farther, 'If you would have a faithful servant, and one that you like, serve yourself.'[10] And again, he adviseth to circumspection and care, even in the smallest matters, because sometimes, 'A little neglect may breed great mischief;'

[1] "Arbres ni gens ne s'accommodent guère
D'un constant changement:
Oui, croyez-moi, plus souvent l'on prospère
Sans déménagement."

[2] *'Trois déménagements valent un incendie'* (PROVERB).

[3] *Puis ailleurs.*

[4] *Et ailleurs encore.*

[5] The French have, upon this, the following Proverb:—"On ne trouve jamais de meilleur messager que soi-même."

[6] *Le Bonhomme dit aussi.*

[7] "Par la charrue entends-tu t'enrichir?
Il faut alors de ta main la tenir."

[8] The French Proverb in common use is, "Il n'y a rien de tel que l'œil du maître."

[9] Turn, 'In the things of this world, it is not faith which saves, but doubt.'

[10] The French have the following Proverb: "Nul ne fait si bien la besogne que celui à qui elle est."

adding, 'For want of a nail the shoe was lost;[1] for want of a shoe the horse was lost;[2] and for want of a horse the rider was lost,' being overtaken and slain by the enemy; all[3] for want of care about a horse-shoe nail.[4]

"So much for[5] industry, my friends, and attention to one's own business; but to these we must add frugality, if we would make our industry more certainly successful. A man may, if he knows not how to save as[6] he gets, 'keep his nose all his life to the grindstone, and die not worth a groat at last.'[7] 'A fat kitchen makes a lean will,'[8] as poor Richard says; and,

> 'Many estates are spent in the getting,
> Since women for tea forsook spinning and knitting,
> And men for punch forsook hewing and splitting.'[9]

"'If you would be wealthy, (says he, in another Almanac) think of saving, as well as of getting: the Indies have not made Spain rich, because her outgoes are greater than her incomes.'[10]

"Away then with[11] your expensive follies, and you will not have much cause to complain of hard times, heavy taxes, and chargeable families;[12] for, as poor Dick says, 'What maintains one vice would bring up[13] two children.' You may think, perhaps, that a little tea, or a little punch now and then, diet a little more costly, clothes a little finer, and a little entertainment now and then,[14] can be no great matter;[15] but remember what poor Richard says,

[1] *Faute d'un clou, le fer du cheval se perd.*

[2] 'for want of a shoe, one loses the horse.'—'rider was lost;' turn, . . . 'is lost.'

[3] *le tout.*

[4] The French Proverb used here would be, "Pour un point Martin perdit son âne."

[5] *Voilà pour.*

[6] *à mesure que.*

[7] *et mourra sans le sou.*

[8] '*Grande chère et petit testament*' (PROVERB).

[9] "Adieu fonds, quand la femme,
au thé qui trop s'adonne,
Laisse là rouet et tricot;
Et que son homme aussi, pour
le punch abandonne
Scie ou rabot."

[10] *l'Amérique n'a pas enrichi l'Espagne, parce que ses dépenses ont toujours dépassé ses recettes.*

[11] *Renoncez donc à;* or, simply, *Laissez là.*

[12] *et des charges du ménage.*

[13] Turn, 'one vice costs more to nourish than.'

[14] *par-ci par-là* (fam.),—to avoid repeating unnecessarily the same expression for 'now and then,' a little above.

[15] *ne tirent pas à conséquence.*

'Many a little makes a mickle ;'[1] and farther, 'Beware of little expenses ; a small leak will sink[2] a great ship ;' and again, 'Who dainties love shall beggars prove ;'[3] and, moreover, 'Fools make feasts, and wise men eat them.'[4]

"Here you are all got together at this sale of fineries and nicknacks. You call them *goods ;* but if you do not take care, they will prove *evils* to some of you. You expect they will be sold cheap, and perhaps they may for less than they cost ;[5] but if you have no occasion for them,[6] they must be dear to you. Remember what poor Richard says, 'Buy what thou hast no need of, and ere long thou shalt sell thy necessaries.'[7] And again, 'At a great pennyworth, pause a while.'[8] He means, that perhaps the cheapness is apparent only ; or the bargain, by straitening thee in thy business,[9] may do thee more harm than good. For in another place he says, 'Many have been ruined by buying good pennyworths.'[10] Again, as poor Richard says, 'It is foolish to lay out money in a purchase of repentance ;' and yet this folly is practised every day at auctions, for want of minding the Almanac.

"Many a one, for the sake of finery on the back, have gone with a hungry belly,[11] and half starved their families : 'Silks and satins, scarlet and velvets, (as poor Richard says) put out the kitchen fire.' These are not[12] the necessaries of life; they can scarcely be called the conveniences ;[13] and yet, only because they look pretty, how many want to

[1] '*Les petits ruisseaux font les grandes rivières*' (PROVERB).

[2] Turn, 'It only requires (use *falloir*) a small leak (*fente*),' &c.

[3] *Les gens friands seront mendiants.*

[4] '*Les fous font les fêtes, les sages en ont le plaisir*' (PROVERB).

[5] *et peut-être seront-ils en effet vendus au-dessous du prix coûtant* ('cost price'),—or, *prix courant* (current price').

[6] *n'en avez que faire.*

[7] '*Qui achète ce qu'il ne peut, vend après ce qu'il ne veut*' (PROVERB).

[8] *Réfléchis bien avant de profiter du bon marché.*

[9] 'or that the purchase, by the strait which it brings.'

[10] *Les bons marchés ont ruiné nombre* (page 129, note [16]) *de gens.* —The Proverb is, "Les bons marchés ruinent," 'Good bargains are ruinous'—or, 'empty the purse,' or, 'A good bargain is a pick-purse.'

[11] *ont fait jeûner leur ventre.*—'Many a one,' *Bien des gens ;* or, simply, in the interrogative form, *Combien.*

[12] 'Far from being.'

[13] Supply the ellipsis.

have them?[1] By these and other extravagances, the genteel[2] are reduced to poverty, and forced to borrow of those whom they formerly despised, but who, through industry and frugality, have maintained their standing;[3] in which case, it appears plainly,[4] that 'A ploughman on his legs is higher[5] than a gentleman[6] on his knees,' as poor Richard says. Perhaps they have[7] had a small estate left them, which they knew not the getting of;[8] they think, 'It is day,[9] and will never be night;' that a little to be spent out of so much is not worth minding.[10] But 'always taking out of the meal-tub, and never putting in, soon comes to the bottom;'[11] then, as poor Dick says, 'When the well is dry, they[12] know the worth of water.' But this they might have known before, if they had taken[13] his advice: 'If you would know the value of money, go and try to borrow some; for he that goes a borrowing, goes a sorrowing;[14] and, indeed, so does he that lends to such people,[15] when he goes to get it again.'[16] Poor Dick farther advises, and says,

> 'Fond pride of dress is sure a very curse:
> Ere fancy you consult, consult your purse.'[17]

And again, 'Pride is as loud a beggar[18] as Want, and a great deal more saucy.'[19] When you have bought one

[1] *brillent à la vue, combien de gens s'en font un besoin!*

[2] *les gens du bel air.* This expression is always used in a bad sense,—ironically.

[3] Simply, 'have maintained themselves by industry and frugality.'

[4] 'in which case,' &c.; turn, simply, by 'which (page 8, note [6]) proves that.'

[5] *sur ses pieds est plus grand.*

[6] *gentilhomme*, here.

[7] 'had.'

[8] 'without knowing how this fortune had been acquired.'

[9] 'It is day, they thought;' see page 145, note [12].

[10] 'what does so paltry an expense make on such a sum?'

[11] Turn, 'But by dint (*à force*) of taking out of (*puiser à*) the meal-tub, without putting anything in it, we find the bottom of it.'

[12] 'as says poor Dick; and it is then, it is when the well is dry (*à sec*, here) that they (*on*).'

[13] 'followed.'

[14] '*Argent emprunté porte tristesse*' (PROVERB).

[15] *et, de fait, non seulement à l'emprunteur, mais au prêteur même, lorsqu'il a affaire* (page 248, note [11]) *à certaines* (page 89, note [10]) *gens.*—'when;' turn, 'and when (page 17, note [11]).'

[16] *il veut rentrer dans ses fonds.*

[17] "L'orgueil de la parure, abominable vice,
Nous vole notre bourse en flattant un caprice."

[18] 'a beggar that cries as loud.'

[19] 'and with a great deal more sauciness.'

fine thing, you must buy ten more, that your appearance may be all of a piece ;[1] but poor Dick says, 'It is easier to suppress[2] the first desire, than to satisfy all that follow it.' And it is as truly folly for the poor to ape the rich, as for the frog to swell, in order to equal the ox.[3]

> 'Vessels large may venture more,
> But little boats should keep near shore.'[4]

'Tis, however, a folly soon punished ; for 'Pride that dines on[5] vanity, sups on contempt,' as poor Richard says. And, in another place, 'Pride breakfasted[6] with Plenty, dined with Poverty, and supped with Infamy.' And, after all, of what use is this pride of appearance,[7] for which so much is risked, so much is suffered? It cannot promote health, or ease pain, it makes no increase of merit in the person ; it creates envy ;[8] it hastens misfortune.

"But what madness must it be to run in debt[9] for these superfluities! We are offered by the terms of this sale six months' credit ; and that perhaps has induced some of us to attend it, because we cannot spare the ready money, and hope now to be fine without it.[10] But, ah! think what you do when you run in debt. You give to another power over your liberty. If you cannot pay at the time,[11] you will be ashamed to see your creditor : you will be in fear when you speak to him ; you will make poor, pitiful, sneaking excuses,[12] and by degrees come[13] to lose your veracity, and

[1] *pour que vos anciennes et vos nouvelles acquisitions ne jurent pas entre elles.*

[2] *réprimer.*

[3] Add, 'in size.'—See the LA FONTAINE, Fable iii., page 5.

[4] "Le grand vaisseau peut risquer davantage ;
Mais toi, petit bateau, tiens-toi près du rivage."

[5] *de.*

[6] Put this verb and the next two in the present.

[7] *envie de paraître.*

[8] *éveille la jalousie.*

[9] *s'endetter.*

[10] Turn, 'because, not having any money to lay out (*débourser*), we hope to dress (*nous parer*, in this sense, not *nous habiller*) gratuitously.'

[11] *au terme fixé.*

[12] Simply, *vous inventerez de pitoyables excuses.*

[13] See page 56, note [3], and page 23, note [6]. See also page 59, note [6] ; but, whereas we cannot dispense with *en*, here, if we use *venir* (as *venir à* means 'to happen to' —page 120, note [7]), *en* is not, after all, strictly necessary with *arriver*, which we may very well use, instead of *venir*, in the sense of the text.

sink into base downright lying ;[1] for, as poor Richard says, 'The second vice is lying ;[2] the first is running in debt.' And again, to the same purpose, 'Lying rides upon debt's back ;'[3] whereas a freeborn Englishman ought not to be ashamed nor afraid to speak to any man living. But poverty often deprives a man of all spirit[4] and virtue : 'It is hard for an empty bag to stand upright,' as poor Richard truly says. What would you think of that[5] prince, or that government, who would issue an edict, forbidding you to dress like a gentleman or gentlewoman, on[6] pain of imprisonment or servitude? Would you not say, that you were[7] free, have a right to dress as you please, and that such an edict would be a breach of[8] your privileges, and such a government[9] tyrannical? And yet you are about to put yourself under that tyranny when you run in debt for such dress![10] Your creditor has authority, at his pleasure, to deprive you[11] of your liberty, by confining you in gaol for life, or by selling you for a servant,[12] if you should not be[13] able to pay him. When you have got[14] your bargain, you may, perhaps, think little of payment; but 'Creditors (poor Richard tells us) have better memories[15] than debtors :' and in another place he says, 'Creditors are a superstitious sect, great observers of set days[16] and times.'

[1] *dans les mensonges les plus tortueux et les plus vils.*

[2] Turn, 'Lying is but the second vice;' but leave the construction of the rest of the sentence as it is.

[3] 'Debt carries lying upon its back, says he again on (*à*) this subject.' We must obviously use a different turn from the English, as 'to ride' is *monter à cheval* (or, *à âne*, &c.), or, elliptically, *monter*, when the rest is well understood : the former expression, of course, could not do, and the latter would decidedly be ambiguous and obscure (*monte la dette* would certainly be understood to mean, though it would make no sense with what precedes, 'raises—increases the debt,' and *monte sur le dos*, &c., to signify merely, '*gets* upon the back,' &c.).

[4] *courage*, here.

[5] 'a ;' and likewise, just after.

[6] *sous ;* followed by no article.

[7] 'are.'

[8] *est un attentat formel à ;* leave out 'and,' after 'please.'

[9] 'and that such . . . &c., is.'

[10] *pour briller.*

[11] Turn, 'is authorised to (*à*) deprive you, at his pleasure (*selon son bon plaisir*).'

[12] 'for a slave' (see p. 128, n. 8). —This custom now is (whether or not unfortunately in some cases) out of fashion.

[13] 'if you are not.'

[14] 'have made.'

[15] Use the singular, and without any article.

[16] *forment une secte superstitieuse, observatrice des jours.*

The day[1] comes round before you are aware, and the demand is made before you are prepared to satisfy it. Or if you bear your debt in mind, the term which at first seemed so long, will, as[2] it lessens, appear extremely short: Time will seem to have added wings to his heels as well as his shoulders. 'Those have a short Lent (saith poor Richard) who owe money to be paid at Easter.'[3]

"At present, perhaps, you may think yourselves in thriving circumstances, and that you can[4] bear a little extravagance without injury; but

'For age and want save while you may,
No morning sun lasts a whole day,'[5]

as poor Richard says. Gain may be temporary and uncertain; but ever, while you live, expense is constant and certain: and 'it is easier to build two chimneys, than to keep one in fuel,'[6] as poor Richard says. So, 'Rather go to bed supperless than rise in debt.'[7]

'Get what you can, and what you get hold,
'Tis the stone that will turn all your lead into gold,'[8]

as poor Richard says. And when you have got the philosopher's stone,[9] sure you will no longer complain of bad times, or the difficulty of paying taxes.[10]

"This doctrine, my friends, is[11] reason and wisdom:

[1] *Le jour de l'échéance.*

[2] *à mesure que,* in this sense,—indicating a progress, succession, or proportion; see p. 150, n. [4], and p. 235, n. [6].

[3] *'Fais une dette payable à Pâques, et tu trouveras le carême court'* (PROVERB).

[4] 'and able to.' The English construction is not allowed in French, on account of the want of symmetry it exhibits in those two parts of the attribute which are separated by 'and.'

[5] "Gardez pour vos besoins,
pour l'âge de retour:
Le soleil du matin n'est pas
pour tout le jour."

Or, in four lines:—

"Gardez pour les besoins et
l'âge de retour,
Gardez pour la soif une
poire,
Si vous voulez reboire:
Le soleil du matin n'est pas
pour tout le jour."

This idiomatic expression, *garder une poire pour la soif,* corresponds to 'to lay something by for a rainy day.'

[6] 'than to keep one warm.'

[7] *'Il vaut mieux se coucher sans souper que de se lever avec des dettes'* (PROVERB).

[8] "Gagne autant que tu peux;
du gain fais un trésor:
C'est la pierre qui change
argent et cuivre en or."

[9] *cette pierre philosophale.* — 'have;' see page 52, note [3].

[10] *l'impôt.*

[11] 'is that of.'

but, after all, do not depend too much upon your own industry and frugality, and prudence, though[1] excellent things; for they may be blasted[2] without the blessing of Heaven: and therefore ask that blessing humbly, and be not uncharitable to those that at present seem to want it, but comfort and help them.[3] Remember Job suffered, and was afterwards prosperous.

"And now, to conclude, 'Experience keeps a dear school,[4] but fools will learn in no other, and scarce in that;[5] for it is true, we may give advice, but we cannot give conduct,' as poor Richard says. However, remember this, 'They that will[6] not be counselled, cannot be helped,' as poor Richard says; and, further, that 'If you will not hear[7] Reason, she will surely rap your knuckles.'"[8]

Thus the old gentleman ended his harangue. The people heard it, and approved the doctrine, and immediately practised[9] the contrary, just as if it had been a common sermon; for the auction opened, and they began to buy[10] extravagantly, notwithstanding all his cautions, and their own fear of taxes. I found[11] the good man[12] had thoroughly studied my Almanacs, and digested all I had dropped[13] on these topics, during the course of twenty-five years. The frequent mention he made of me must have tired every one else;[14] but my vanity was wonderfully de-

[1] Supply the ellipsis.

[2] 'they would be quite useless to you.'

[3] See page 90, note [7].

[4] 'a school that costs dear;' or, 'a school where lessons are dear.' Do not confound *cher*, adverb, with *cher*, adjective; the adverb, of course, is always invariable.

[5] 'and yet they do not learn (page 32, note [9]) much (*grand' chose*) in it.'

[6] Use *savoir*, in preference to *vouloir*.

[7] 'do not listen to.'

[8] 'she will not fail to rap your knuckles (*de vous donner sur les doigts*).'—This being a quaint saying, it will be better to put 'as poor Richard says,' at the end of it, instead of higher up (after helped').

[9] Use *faire*.

[10] *et chacun enchérit*.—'auction;' simply *vente*, here, instead of *vente à l'enchère*, as, by using the latter expression at the beginning of this extract, we thus stated, once for all, what kind of sale it was: besides this, we have used here *enchérit*, together with which word *enchère* would form a pleonasm.

[11] 'to find,' in this sense, *voir*, or *s'apercevoir*.

[12] *brave homme* (page 188, note 8).

[13] 'had said.'

[14] 'The frequent quotations which he made must have tired (*avaient dû fatiguer*—page 38,

lighted with it, though I was conscious that not a tenth part of the wisdom was my own, which[1] he ascribed to me, but rather the gleanings that I had made of the sense[2] of all ages and nations. However,[3] I resolved to be the better for the echo of it;[4] and though I had at first determined to buy stuff for[5] a new coat, I went away, resolved to wear my old one[6] a little longer. Reader, if thou wilt do the same, thy profit will be as great as mine.[7]

I am, as ever, thine to serve thee,[8]

RICHARD SAUNDERS.

THE OLD MAN AND HIS ASS.[9]

AN old man and a little boy were driving an ass to the next market[10] to sell. "What a fool is this fellow,"[11] says a man upon the road,[12] to be trudging it on foot[13] with his son, that this ass may go light!"[14] The old man hearing this set his boy upon the ass, and went whistling by the side of him. "Why, sirrah!"[15] cried a second man to the boy, "is it fit for you to be riding, while your poor old father is walking on foot?" The father, upon this rebuke, took down his boy from the ass, and mounted himself. "Do you see," says a third, "how the lazy old knave[16] rides along[17] upon his beast, while his poor little boy is

note [8]) all present (see p. 28, n. [9]) except the author quoted.'

[1] See page 10, note [3].

[2] *bon sens*, here.

[3] *Quoi qu'il en soit.*

[4] *de mettre cet écho à profit pour moi-même.*

[5] 'stuff for,' *de quoi me faire.*

[6] 'to make the old one (leave this last word out) last.'

[7] *si tu peux en faire autant* (p. 88, n. 7), *tu y gagneras autant que moi.*

[8] 'thine,' &c.; turn, 'at thy service.'

[9] See the LA FONTAINE, pages 31–34.

[10] *au marché le plus voisin.*—'to sell;' turn, 'to sell him.'

[11] *Cet homme-là a perdu la tête.*

[12] Simply, *un passant.*

[13] *d'aller ainsi péniblement à pied.*

[14] 'that (page 111, note 17) their ass may walk at his (or, at the) ease;' or, 'not to (in order not to) load their ass.'—'in order to' is, in French, *afin de.*

[15] *Comment, maraud que vous êtes!*

[16] *ce vieux fainéant* (or, *cagnard*).

[17] *chemine.*

almost crippled with walking?[1] The old man no sooner heard[2] this, than he took up his son behind him.[3] "Pray, honest friend,"[4] says a fourth, "is that ass your own?" "Yes," says the man. "One would not have thought so,"[5] replied the other, "by your loading[6] him so unmercifully. You and your son are better able[7] to carry the poor beast than he you."[8] "Anything to please,"[9] says the owner; and alighting with his son, they tied the legs of the ass together, and by the help of a pole endeavoured to carry him upon their shoulders over the bridge that led to the town. This was so entertaining a sight, that the people ran in crowds[10] to laugh at it, till the ass, conceiving a dislike to the over-complaisance of his master, burst asunder the cords that tied him, slipped from the pole, and tumbled into the river. The poor old man made the best of his way home,[11] ashamed and vexed that,[12] by endeavouring to please every body, he had pleased nobody, and lost his ass into[13] the bargain.—(*World.*)

[1] *n'en peut plus à force de marcher* (*i. e.*, 'is tired out—off his legs—by dint of walking').

[2] 'had no sooner heard (p. 28, n. [5]).

[3] 'behind him,' *en croupe*; thus leaving out 'him:' *en croupe* means 'behind (any one),' on a horse, an ass, &c.

[4] 'Tell me, my friend' (or as at page 131, note [6]).

[5] 'One would say so (page 5, note [14]) but little (*ne . . . guère*).'

[6] 'by (*à*) seeing you load;' see page 21, note [1].

[7] 'It is easier for (*à*) you and your son.' Adopt, for the sake of emphasis only, here, the second turn which is used, for the sake of grammatical accuracy, at page 23, note [15], (where the case, grammatically speaking, is different from the present one). See also page 49, note [8].

[8] This ellipsis would be considered somewhat too strong, in French.

[9] *Monsieur, je suis tout à votre service.*—In the same way we say, *Qu'y a-t-il pour votre service?* 'What is your pleasure?'

[10] Use the singular.

[11] 'returned home (page 78, note [5]) as fast as he could;' or, 'hastened to reach again his home (*logis*).'

[12] *de ce que* (elliptical for *de ce fait que*, 'of that fact, viz., that').

[13] *par-dessus.*

LOUIS XVI. IN PRISON. (1792.)

THE doors of the Temple were closed[1] on Louis Capet: he was a dethroned king and a prisoner. Removed from the cares of government for which he was not fitted, from an ambiguous and dangerous position in which he com-

[1] At this stage of the present work, a *résumé* of the rules concerning the past participle, in French, cannot fail to be very useful and very acceptable to the anxious learner; for they constitute a real difficulty, even to French students.—1st, When a past participle is joined with the auxiliary *avoir*, it agrees (in gender and number) with the *object* (accusative, or *régime direct*) of the verb, but only when that object *precedes* the verb. See page 32, note [12]; p. 15, n. [7]; p. 44, n. [5]; page 23, note [7]; page 125, note [2]; &c. The only exception to this rule is, the participle *fait*, which never agrees when followed by a verb in the infinitive (see page 100, note [11]). If, on the contrary, the object should follow the verb, no agreement will take place (see page 29, note [3]; page 31, note [13]; page 39, note [7]; page 79, note [1]; &c.). Another consideration is, that the pronoun *en* is looked upon by grammarians as being always an *indirect* regimen (not an accusative), meaning simply *de cela*, 'thereof;' and, consequently, a participle can never agree with *en* preceding it (see page 158, notes [2], and [10]; page 176, note [12]; and page 198, note [5]). 2nd, The agreement of a past participle with the preceding object also takes place, when the participle is joined with the auxiliary *être*, but only in reciprocal, and in pronominal or reflective verbs, formed from *active* verbs (it agrees with the subject in those formed from neuter verbs which are always conjugated with *être* in their compound tenses, as *s'en aller, s'en venir*, &c.). See page 18, note [8]; page 60, note [9]; page 65, note [2]; page 131, note [5]; page 152, note [13]; &c. But we should say, *ils se sont parlé* (not *parlés*), *elles se sont plu* (not *plues*), *elle s'est nui* (not *nuie*), as *parler*, *plaire*, and *nuire* are neuter verbs, in French. We should also write, *ils se sont donné* (invariable) *la main*, i. e., *ils ont donné à eux-mêmes la main*, because here the pronoun '*se*' which precedes is not the object: '*la main*,' which *follows*, is the object (see p. 101, n. [4], and p. 170, n. [13]). We should also write, *ils se sont laissé* (invariable) *surprendre* (*ils ont laissé surprendre eux*), because '*se*' is the *régime direct* (or object) of the active verb *surprendre*, which infinitive is the *régime* of *laissé*; but we should write, *ils se sont laissés* (agreeing) *mourir* (*ils ont laissé eux mourir*), because '*se*' is here the *régime direct* of *laissés*,—*mourir* is a neuter verb. 3rd, A participle joined with the auxiliary *être*, in passive, and in some neuter verbs, agrees with the *sujet* (nominative, or subject) of the verb. See page 28, note [4]; page 24, note [1]; page 34, note [11]; page 58, note [6]; &c.,—and page 66, note [12]; page 57, note [3]; page 93, note [2]; &c. 4th, and finally, A past participle joined with a substantive without any auxiliary, agrees like an adjective. See page 7, note [14]; page 62, note [9]; page 63, note [10]; &c. I may also add, that *été*, the past participle of the auxiliary *être*, is itself always invariable.

mitted many errors, separated from false friends and foolish advisers, he was restored to himself and to his own thoughts. Solitude and suffering try the temper[1] of a man's soul, but solitude and suffering are not the greatest trials of his virtue. High station and luxurious ease will corrupt[2] the best disposition, if it is not chastened by religion or strengthened by philosophy. Prosperity assails a man's virtue by the blandishments of pleasure and the possession of power; adversity by the stings of pain and the contumely of base men. But he who has not yielded to the soft seduction of power and pleasure, will not fear the rude gripe of poverty, of imprisonment, of death. Louis escaped the corrupting influence of power by his native goodness and his religious faith: Aurelius by his excellent education and the discipline of philosophy. The Roman was a philosopher, a soldier, and a statesman: the Frenchman had only the virtues that befit a private station. On a[3] throne the king of France was feeble, irresolute, contemptible. Louis Capet in a dungeon is firm, courageous, heroic. His abasement is his exaltation: the triumph of his enemies is their eternal shame and degradation; immeasurable becomes the distance[4] between the oppressors and the oppressed. One man in France now commands our sympathy and respect; one man only,[5] the prisoner in the[6] Temple, the crownless king, the victim preparing for the sacrifice.

The prison of Louis and his family was the ancient residence of the Knights Templars,[7] situated not far from the site of the Bastille: it was a spacious edifice, which contained many large apartments, but the royal captives were confined, by the order of the Commune, to whose care[8] they were entrusted, in the small tower which adjoined the large tower, but had no internal communication with it. This tower consisted[9] of four stories:

[1] *trempe*, in this sense.
[2] See page 45, note [4].
[3] *le*.
[4] This construction is not French.
[5] Turn, 'One man in France, only one (*un seul*) commands now our . . . . &c.; it is.'
[6] *du*.
[7] *des Templiers*; or, *des chevaliers du Temple*.
[8] See page 134, note [13].
[9] 'was composed' (reflective form, in French).

the first contained an ante-room, a dining-room, and a small chamber formed in one of the two turrets which flanked the building: this small chamber contained the library of the keeper of the archives of the order of Malta. The second story was similarly arranged: one of the apartments was the bed-room of Marie-Antoinette and the dauphin; the other, which was very small, was occupied by Madame Elisabeth and the queen's daughter. The king slept[1] in a room on the third story, and he had a small sitting-room[2] in the turret. The fourth story was closed.

Louis rose at six[3] in the morning, and shaved himself.[4] Cléry, his only servant, after he had been deprived of Chamilly and Hüe, assisted him to dress. The king then went into his small room to pray, but the door was left open, in order that the municipal guard,[5] who was always there, might not lose sight of him.[6] Till nine o'clock he employed[7] himself in reading, and Cléry went down to assist[8] the queen and the dauphin, Madame Elisabeth and the young princesses; for since the 20th of August, all the attendants of the royal family had been sent away. At nine the royal family breakfasted in the king's rooms, and at ten the queen, with Madame Elisabeth, and the princesses, left the king alone with his son, to whom he gave lessons in[9] geography, a subject[10] with which Louis was well acquainted, in history, and the[11] elements of Latin. Marie-Antoinette occupied herself[12] with the education of her daughter, and the princesses passed the rest of the day in sowing, knitting, and working at[13]

[1] 'slept, i. e., had his bed there; use *coucher* (neuter), in this sense. —As to the word 'dauphin,' higher up, see page 5, note [10].

[2] *un petit salon.*

[3] See page 197, note [9]; 'in the,' *du.*

[4] See page 38, note [12].

[5] *garde* is feminine when it refers to a body, but masculine when it refers to a man: *la garde impériale,* 'the imperial guard (body of guards),' and *un garde impérial,* 'an imperial guard (a man of that body).'

[6] See page 136, note [1].

[7] 'occupied.'

[8] *servir.* [9] *de.*

[10] See page 27, note [8].

[11] *et enseignait l'histoire et les.* The English construction would be inelegant in French, after rendering in the first instance, as must be done, 'in' by *de.*

[12] *s'occupait de son côté.*

[13] *et à faire de la*

tapestry. When the weather was fine, the royal family walked[1] in the garden in the middle of the day, accompanied by four municipal officers, and a commander of a legion of the National guard;[2] but the space allowed for the exercise of the royal family along the alley of trees, was purposely contracted[3] by building some walls and other obstructions. The dauphin amused himself with running about and playing at[4] ball or quoits,[5] and his father often played with him. From the upper windows of the houses which commanded a view of[6] the garden, anxious looks were darted towards the royal prisoners from faithful friends and adherents, some slight[7] consolation for the coarse and vulgar behaviour which they often experienced from their guard.[8] Santerre, with two aide-de-camps,[9] daily inspected the tower, and regularly made his report to the Commune. Sometimes the king would speak[10] to Santerre; the queen never spoke to him. At two the royal family dined; the king alone drank wine, and very little; the rest drank only water. After dinner the king and queen would play at picquet or some other game; and the king would take a short nap, during which the ladies worked in silence at their needles,[11] while Cléry exercised the young prince in another room at such games as were suitable to[12] his age. The rest of the time till supper was occupied by reading aloud:[13] the king or Madame Elisabeth read.[14] At eight the dauphin supped,

[1] See page 52, note [4], and page 41, note [8].

[2] See preceding page, note [5].

[3] Turn, 'but they (*on*) had purposely contracted the space,' &c.

[4] 'at the.'

[5] See page 8, note [1].

[6] Simply, *commandaient;* or, *dominaient sur;* or, *voyaient.*

[7] 'some slight;' simply, *légère,* or *faible.* [8] See page 45, note [9].

[9] *deux aides de camp.* This is one of the many French words which, as soon as they are adopted into the English language, are subjected to the rules of English grammar and orthography. See page 132, note [19]. According to French grammar, when a compound substantive is formed of two substantives joined by a preposition, the first alone takes the mark of the plural: as, *des chefs-d'œuvre* (John Bull invariably writes *chef-d'œuvres*), *des arcs-en-ciel* (rainbows), &c. But *aide-de-camp* can hardly be called a compound substantive, for it is generally spelt in three distinct words, without hyphens, as I have written it above.

[10] See page 45, note [4].

[11] 'worked at their needles,' *travaillaient à l'aiguille.*

[12] Simply, *à des jeux de.*

[13] *une lecture à haute voix.*

[14] 'made by the king,' &c.

and Louis used to amuse[1] the children with riddles from a collection called the 'Mercure de France.' Cléry put the boy to bed,[2] after he had said his prayers to his mother.

At such moments as he could steal, in the evening, when the dauphin was going to bed,[3] and when the royal family was supping, Cléry told them such news as he was able to learn. He had contrived to hire a crier, who came every evening, and posting himself under the windows of the Temple, called out the chief events of the day as loud as he could, under the pretence of selling the journals. Cléry stationed himself in the little room in the turret of the third floor,[4] and listened to the crier's report [5] of what was going on [6] in the Convention, and the news of the armies. After supper the king parted from his family and went up to his little room, where he read till midnight. He read Montesquieu, Buffon, Hume's history in English, the Latin and Italian classics, and the Imitation of Jesus Christ, in Latin. It is said that when he left the Temple he had got through [7] a great number of volumes of different works.—(GEORGE LONG, *France, and its Revolutions.*)

PROFESSIONAL EDUCATION.

IN those who were destined[8] for the church,[9] we would undoubtedly encourage classical learning, more than in any other body [10] of men; but if we had to do with [11] a young man going out into [12] public life, we would exhort him

[1] 'used to amuse;' use simply the imperfect indicative of *amuser* (page 1, note [6], and page 55, note[8]).

[2] 'to put to bed,' *coucher* (active).

[3] 'to go to bed,' *aller se coucher;* —*se coucher* is more particularly 'to get into bed.'

[4] 'of the third floor of the turret.'

[5] '. . . . which the crier made.'

[6] 'to be going on,' in this sense, *se passer.*

[7] 'to get through,' *parcourir.*

[8] Use the conditional, and the reflective voice.

[9] *à l'état ecclésiastique.*

[10] *catégorie.*

[11] *avions affaire à* (some write *à faire*, but it is wrong).

[12] *qui eût fait choix de;* or, *qui dût embrasser.* The subjunctive must be used here, not the indicative, as 'if,' which precedes, implies a kind of doubt about the positive existence, or rather implies the absence of our positive knowledge, of any particular young man of that class, to whom we could point.

to contemn, or at least not to affect the reputation of a great scholar,[1] but to educate himself for the offices of civil life. He should learn what the constitution of his country really was—[2] how it had [3] grown into its present state—the perils that had threatened it—the malignity that had attacked it—the courage that had fought for it, and the wisdom that had made [4] it great. We would bring strongly before his mind the characters of those Englishmen who have been the steady friends of the public happiness; and, by their examples, would breathe into him a pure public taste,[5] which should keep him untainted in all the vicissitudes of political fortune. We would teach him to burst through [6] the well paid, and the pernicious cant of indiscriminate loyalty; and to know his Sovereign only as [7] he discharged those duties, and displayed those qualities, for which the blood and the treasure [8] of his people are confided to his hands. We should deem it [9] of the utmost importance, that attention was [10] directed to the true principles of legislation—what effects laws produce upon opinions, and opinions upon laws—what subjects are fit for legislative interference, and when men may be left to [11] the management of their own interests. The mischief occasioned by bad laws, and the perplexity which arises from numerous laws—the causes of national wealth—[12] the relations of foreign trade—[13] the encouragement of manufactures and agriculture—the fictitious wealth occasioned by paper credit—[14] the laws of population—the management of poverty and mendicity—the use and abuse of monopoly—the theory of taxation—[15] the consequences of

[1] *d'érudit consommé.*

[2] *ce qu'est réellement la constitution . . . .* &c.

[3] 'has;' use likewise the present in the following similar cases.

[4] See page 35, note [7].

[5] 'a pure taste of the public weal.'

[6] *s'affranchir de.*

[7] 'as,' here, *en tant que;* followed by the conditional, or by the present indicative.

[8] Use the plural.

[9] Do not translate 'it,' in such phrases.

[10] Use the subjunctive, here, after the adjective 'important,' followed by 'that,' on which adjective 'was' directly depends; and see page 148, end of note [10].

[11] 'when one may (use *pouvoir*) leave to men.'

[12] 'wealth of nations.'

[13] *commerce extérieur.*

[14] *papier-monnaie.*

[15] *impôt.*

the public debt. These are some of the subjects, and some of the branches of civil examination,[1] to which we would turn the minds of future judges, future senators, and future noblemen. After the first period of life had been given up [2] to the cultivation of the classics, and [3] the reasoning powers [4] were now beginning to evolve themselves, these are some of the propensities in study which we would endeavour to inspire. Great knowledge at such a period of life, we could not convey ; [5] but we might fix a decided [6] taste for its acquisition, and a strong disposition to respect it in others. The formation of some great scholars we should certainly prevent, and hinder many from learning what, in a few years, they would necessarily forget ; but this loss would be well repaid—if we could show the future rulers of the country that thought and labour which it requires to make a nation happy—or if we could inspire them with [7] that love of public virtue, which, after religion, we most solemnly believe to be the brightest ornament of the mind of man.—(SYDNEY SMITH.)

FEMALE EDUCATION.[8]

ONE of the greatest pleasures of life is [9] conversation ;—and the pleasures of conversation are of course enhanced by every increase of knowledge : [10] not that we should meet together to talk of alkalis and angles, or to add to our stock of history and philology—though a little of these things is no bad ingredient in conversation ; but let the subject be what it may,[11] there is always a pro-

[1] *examen pour les emplois civils.*
[2] 'to give up,' here, *consacrer.*
—'had been ;' use the compound of the conditional.
[3] *et alors que ;* and leave out 'now'.
[4] *les facultés intellectuelles.*
[5] Invert. [6] *prononcé.*
[7] 'inspire to them.'
[8] *Éducation des femmes.* See page 145, note 8.
[9] See page 50, note 8.
[10] The plural is used, in French, when the word is taken in its general sense ; but we should say *la connaissance d'une langue,* 'the knowledge of a language,' i. e., of some particular thing.
[11] 'whatever the subject may be (pres. subj. of *être*).'

digious difference between the conversation of those who have been well educated and of those who have not enjoyed this advantage. Education gives fecundity of thought, copiousness of illustration,[1] quickness, vigour, fancy, words, images, and illustrations—[2] it decorates every common thing, and gives the power of trifling without being undignified[3] and absurd. The subjects themselves may not be wanted upon which[4] the talents of an educated man have been exercised; but there is always a demand for[5] those talents which his education has rendered strong and quick. Now, really, nothing can be further from our intention than to say anything[6] rude and unpleasant;[7] but we must be excused for observing that it is not now a very common thing to be interested by the variety and extent of female knowledge, but it is a very common thing to lament, that the finest faculties in[8] the world have been confined to trifles utterly unworthy of their richness and their strength.

The pursuit of knowledge is the most innocent and interesting occupation which can[9] be given to the female sex; nor[10] can there be a better method[11] of checking a[12] spirit of dissipation, than by[13] diffusing a taste for[14] literature. The true way to attack vice, is by setting up something else against it. Give to women, in early youth, something to acquire, of sufficient interest and importance to command the application of their mature faculties, and to excite their perseverance in future life;[15] teach them, that happiness is to be derived from the acquisition of knowledge, as well as the gratification of vanity; and you will raise up a much more formidable barrier against dissipation, than a host of invectives and exhortations can supply.[16]

[1] *exemples.*
[2] *comparaisons.* [3] *trivial.*
[4] See page 10, note [2].
[5] *en recherche toujours.*
[6] *quoi que ce soit,* followed by *de* (see page 9, note [12]).
[7] *désobligeant.*
[8] See page 32, note [6].
[9] See page 13, note [12].
[10] See page 15, note [2].
[11] *moyen,* or *manière* (as *moyen* will come just below).
[12] 'the.'
[13] Use *de,* with the pres. infinitive.
[14] 'the taste of.'
[15] 'in future life,' *plus tard.*
[16] Turn, 'and you will raise up

It sometimes happens that an unfortunate man gets drunk with very bad wine—not to gratify his palate but to forget his cares :[1] he does not set any value on[2] what he receives, but[3] on account of what it excludes ;—[4] it[5] keeps out something worse than itself. Now, though[6] it were denied that the acquisition of serious knowledge is of itself important to a woman, still[7] it prevents a taste for silly and pernicious works of imagination; it keeps away the horrid trash of novels; and, in lieu of that eagerness for emotion[8] and adventure[8] which books of that sort inspire, promotes a calm and steady temperament[9] of mind.

A man who deserves such a piece of good fortune,[10] may generally find an excellent companion[11] for all the vicissitudes of his life ; but it is not so easy to find a companion for his understanding, who has similar pursuits with himself, or who can comprehend the pleasure he derives from them. We really can see no reason why it should not be[12] otherwise ; nor comprehend how the pleasures of domestic life can be promoted by diminishing the number of subjects in[13] which persons who are to spend their lives together take a common interest.

thus a much more . . . . &c., than you could do (page 5, note [14]) by a host . . . . and exhortations ;' and leave out 'supply :' 'to *supply* a barrier' is a very questionable expression.

[1] *soucis*, here, not *soins*. We might translate here by *noyer ses soucis* (or, *ses chagrins*) : '*noyer ses chagrins* (*ses soucis*) *dans le vin*,' means precisely *perdre le souvenir de ses chagrins en buvant*, 'to forget one's cares by drinking,' 'to drink away—to drown—one's cares.' [2] *n'attache de prix à.*

[3] *que.*

[4] 'what he receives . . . . *what it* excludes.' Very bad sentence : '*it*' relates to the first 'what' ('what he receives excludes'); so the sentence comes to this, ... 'but on account of *what what* excludes.' See, for a reflection fully applicable to this case, page 60, note [2]. Turn, 'on account of what happens thereby to be excluded.'

[5] 'it ;' *ce vin, tout mauvais qu'il soit.*

[6] 'though,' here, *quand même*, or (but rather obsolete) *quand bien même*, with the conditional ; and see page 8, note [15] : use *on* here.

[7] *toujours est-il que.*

[8] Use the plural.

[9] *situation.*

[10] *un tel bonheur.*

[11] *compagne* (fem.,—*compagnon* is the masculine).

[12] *Nous ne voyons en vérité point pourquoi il n'en serait pas ;—en*, here, means 'about it :' in the same way we say, *il en sera toujours ainsi*, 'it (i.e., things) will always be so'—with regard to the particular case in question.

[13] 'to.'

One of the most agreeable consequences of knowledge, is the respect and importance which it communicates to old age. Men rise in character often as they increase in years;[1]—they are venerable from[2] what they have acquired, and pleasing from what they can impart. If they outlive their faculties, the mere frame itself is respected for what it once contained; but women (such is their unfortunate style of education) hazard everything upon one cast of the die;[3]—when youth is gone all is gone. No human creature gives his admiration for nothing: either the eye must be charmed, or the understanding gratified. A woman must talk wisely or look well.[4] Every human being must put up with[5] the coldest civility, who[6] has neither the charms of youth nor the wisdom of age. Neither is there[7] the slightest commiseration for decayed accomplishments;—no man mourns over the fragments of a dancer, or drops a tear on the relics of musical skill. They are flowers destined to perish; but the decay of great talents is always the subject of solemn pity; and, even when their last memorial is over, their ruins and vestiges are regarded with pious affection.—(SYDNEY SMITH.)

DR. JOHNSON TO THE EARL OF CHESTERFIELD.

MY LORD,—I have been lately informed, by the proprietor of the "World," that two papers,[8] in which my Dictionary is recommended to the public, were written by your Lordship. To be so distinguished is an honour which, being very little accustomed to favours from the great, I know not well how to receive or[9] in what terms to acknowledge.

[1] *avancent en âge.* — 'as;' see page 240, note [3].
[2] *par.*
[3] *coup de dé.*
[4] *ou être de bonne mine;—avoir bonne mine* means 'to look well' in the sense of 'to look healthy.'
[5] *s'accommoder de.*
[6] See page 10, note [3].
[7] *Aussi bien ne trouve-t-on plus non plus.* See page 88, note [10].
[8] *articles.*
[9] See page 42, note [7].

When, upon some slight encouragement, I first[1] visited your Lordship, I was overpowered, like the rest of mankind, by the enchantment of your address,[2] and could not forbear to wish that I might boast myself *le vainqueur du vainqueur de la terre;*—that I might obtain[3] that regard for which I saw the world contending; but I found my attendance so little encouraged, that neither pride nor modesty would suffer me to continue it. When I had once addressed your Lordship in public, I had exhausted all the art of pleasing which a retired and uncourtly[4] scholar can possess. I had done all that I could; and no man is well pleased to have his all neglected, be it ever so little.[5]

Seven years, my Lord, have now past, since I waited in your outward rooms, or was repulsed from your door; during which time[6] I have been pushing on my work through difficulties, of which it is useless to complain, and have brought it, at last, to the verge[7] of publication, without one act of assistance, one word of encouragement, or one smile of favour. Such treatment I did not expect,[8] for I never had a patron before.

The shepherd in Virgil grew at last acquainted with[9] Love, and found him a native of the rocks.

Is not a patron, my Lord, one who looks with unconcern on a man struggling for life in the water, and, when he has reached the ground, encumbers him with help? The notice which you have been pleased to take of[10] my labours, had it been early, had been kind;[11] but it has been delayed till[12] I am indifferent, and cannot enjoy it; till I am solitary, and cannot impart it; till I am known, and do not want it. I hope it is no[13] very cynical asperity not to confess[14] obligations where[15]

[1] Never separate thus, in French, the subject from the verb (see p. 30, n. [16], and p. 31, n. [4]).

[2] *abord.*—'your Lordship;' turn, 'you, my Lord:' see p. 177, n. [2] (*son abord*, here, would sound awkward).

[3] See p. 111, n. [17], p. 7, n. [7], and p. 242, n. [14].

[4] *et étranger au grand monde.*

[5] *de voir dédaigner ce qui, si peu que ce soit, est tout pour lui.*

[6] seven years, during which.'

[7] *moment.* [8] Invert.

[9] *finit par connaître.*

[10] 'The attention which you have deigned to give (to grant) to.'

[11] 'would have been kind if it had come sooner.'

[12] *jusqu'à présent que.*

[13] *il n'y a pas de.*

[14] *à ne point reconnaître* (or, *voir*).

[15] *là où;* pointedly. See p. 177, n. [15].

no benefit has been received, or to be unwilling that the public should consider me as owing that to a patron which Providence has enabled me to do for[1] myself.

Having carried on my work thus far[2] with so little obligation to any favourer of learning, I shall not be disappointed though I should[3] conclude it, if less be possible, with less; for I have long been wakened from that dream of hope in which I once boasted myself with so much exultation,[4] my Lord, your Lordship's[5] most humble, most obedient servant.

THE[6] DEATH OF WILLIAM PITT, EARL OF CHATHAM.

When the Duke of Richmond had spoken,[7] Chatham rose. For some time his voice was inaudible.[8] At length his tones[9] became distinct and his action animated.[10] Here and there his hearers caught a thought or an expression which reminded them of William Pitt. But it was clear that he was not himself.[11] He lost the thread of his discourse, hesitated, repeated the same words several times, and was so confused that, in speaking of the Act of Settlement,[12] he could not recall the name of the Electress Sophia. The House[13] listened in solemn

[1] *de;* or you may leave it out.

[2] *jusqu'ici.*

[3] See page 123, note [5].—'conclude;' see page 85, note [1].

[4] *je me disais* (styled myself) *autrefois avec une si vive joie mêlée d'orgueil.*

[5] *de votre Seigneurie;* and, in such cases as this, observe, in French, exceptionally, the same construction as in English: not only is it more civil to put first the title of the person whom you address, but, besides, this construction is more regular, as your own name will then follow immediately, as it ought, 'humble obedient servant,' or whatever else you may think proper to style yourself.

[6] See page 183, note [1].

[7] See page 28, note [5]

[8] *il ne put se faire entendre.* There can be no ambiguity here, in the French rendering, on account of what follows.

[9] 'the tones of his voice.'

[10] *s'anima.*

[11] *n'était plus le même* (or, *plus reconnaissable*); or, almost literally, *n'était plus lui-même.*

[12] *la Loi de la succession au trône.*

[13] See page 135, note [10].

silence,[1] and with the aspect of profound respect and compassion. The stillness was so deep that the dropping of a handkerchief would have been heard.[2] The Duke of Richmond replied with great[3] tenderness and courtesy: but while he spoke, the old man was observed to be[4] restless and irritable.[5] The Duke sat down. Chatham stood up again, pressed his hand on his breast, and sank down in an apoplectic fit. Three or four lords who sat near him caught him[6] in his fall. The House broke up in confusion. The dying man was carried to the residence of one of the officers of Parliament, and was so far restored as to be able to bear a journey to Hayes. At Hayes, after lingering a few weeks, he expired in his seventieth year. His bed[7] was watched to the last,[8] with anxious tenderness, by his wife and children; and he well deserved their care. Too often haughty and wayward to[9] others, to them he had been almost effeminately kind.[10] He had through life been dreaded by his political opponents, and regarded with more awe than love even by his political associates. But no fear seems to have mingled with[11] the affection which his fondness, constantly overflowing in a thousand endearing forms, had inspired in the little circle at[12] Hayes.

Chatham, at the time of his decease,[13] had not, in both Houses of Parliament, ten personal adherents. Half the public men of the age[14] had been estranged from him by his errors, and the other half by the exertions which he had made to repair his errors. His last speech had been an attack at once[15] on the policy pursued by the government, and on the policy recommended by the opposition. But death restored him to his old[16] place in the affection

[1] See page 26, note [2].

[2] 'that one would have heard drop a handkerchief.'

[3] 'much.'

[4] See page 7, note [2].

[5] 'in a state of irritation.'

[6] *le retinrent.*

[7] *chevet.*

[8] 'to (*jusqu'à*) the last moment.'

[9] See page 36, note [11].

[10] 'he had been to (*pour*, or as above) them almost effeminately kind (*bon presque jusqu'à la faiblesse*).'

[11] *à.* [12] *de.*

[13] *mort;—décès* is a law term.

[14] *époque*, in this sense:—sometimes, *siècle*; as, *le "Siècle de Louis* XIV." (the title of one of Voltaire's works).

[15] 'at once;' see page 53, note [3].

[16] *ancienne* (fem.).

of his country. Who could hear unmoved of the fall of that which had been so great, and which had stood so long? The circumstances, too, seemed rather to belong to the tragic stage than to real life. A great statesman, full of years and honours, led forth to the Senate House by a son of[1] rare hopes, and stricken down in full council while straining his feeble voice to rouse the drooping spirit of his country, could not but be remembered[2] with peculiar veneration and tenderness. The few detractors who ventured to murmur were silenced by the indignant clamours[3] of a nation which remembered only the lofty genius, the unsullied probity, the undisputed services, of him who[4] was no more. For once,[5] the chiefs of all parties were agreed. A public funeral,[6] a public monument, were eagerly voted. The debts of the deceased were paid. A provision was made for[7] his family. The City of London requested that the remains of the great man whom she had so long loved and honoured might rest under the dome of her magnificent cathedral. But the petition came too late. Every thing was already prepared for the interment in Westminster Abbey.

Though men of all parties had concurred in decreeing posthumous honours to Chatham, his corpse was attended to the grave almost exclusively by opponents of the government. The banner of the lordship of Chatham was borne by Colonel Barré, attended by the Duke of Richmond and Lord Rockingham. Burke, Savile, and Dunning upheld the pall.[8] Lord Camden was conspicuous in the procession. The chief mourner was[9] young William Pitt. After the lapse of more than twenty-seven years, in a season as dark as perilous, his own shattered frame and broken heart were laid, with the same pomp, in the same consecrated mould.

[1] 'who gave' (page 55, note [8]).

[2] See page 21, note [6]; and change the construction accordingly.

[3] 'clamours of indignation.'

[4] See page 88, note [14].

[5] *Une seule fois.*

[6] Remember that this word is one of those which have no singular in French (as mentioned page 59, note [8]).

[7] *On pourvut aux besoins de.*

[8] We say, *porter* (or *tenir*) *les coins du poële.*

[9] 'To be the chief mourner,' is, *conduire* (or *mener*) *le deuil.*

Chatham sleeps[1] near the northern door of the Church, in a spot which has ever since been appropriated to statesmen, as the other end of the same transept has long been to poets. Mansfield rests there, and[2] the second William Pitt, and Fox, and Grattan, and Canning, and Wilberforce.[3] In no other cemetery do so many great citizens lie[4] within so narrow a space. High over those venerable graves towers the stately monument of Chatham,[5] and from above,[6] his effigy, graven by a cunning[7] hand, seems still, with eagle face and outstretched arm, to bid England be of good cheer, and to hurl defiance[8] at her foes. The generation which reared that memorial of him has disappeared. The time has come when the rash and indiscriminate judgments which his contemporaries passed on his character may be calmly revised by history. And history, while, for the warning of vehement, high, and daring natures, she notes his many errors,[9] will yet deliberately pronounce,[10] that, among the eminent men whose bones[11] lie near his, scarcely one has left a more stainless, and none a more splendid name.[12]—(LORD MACAULAY, *Essays.*)

[1] You may use *dormir.*

[2] *et aussi.*

[3] *avec F—, G—, C—et W—.*

[4] *gisent* (see page 227, note [13]).

[5] 'The stately . . . . . towers high over (*domine de toute sa hauteur*) those venerable graves.'

[6] 'from its summit.'

[7] *habile,* in this obsolete sense.

[8] *lancer le défi.*

[9] 'And history, while she notes (*tout en inscrivant*) his many errors, for the warning' . . . . &c.—English writers do not observe as often as the French, the closest connexion of ideas, which is one of the most important rules of the art of writing.

[10] See page 34, note [14].

[11] *ossements,* here ;—*os* is only used poetically, in this sense.

[12] *il n'en est peut-être pas un qui ait laissé un nom plus* . . . &c., *et aucun certes un nom plus* . . . &c. ; or, *à peine un seul a laissé un nom plus* . . . . &c., *et que nul n'en a laissé un plus* . . . . &c.—There is here, in the literal translation, with the English construction, a double and insurmountable difficulty to deal with: 1st, *ne,* which is not expressed in the first part of the sentence, cannot with any degree of accuracy be understood elliptically in the second; and, in the next place, either *nom* ('name') must be repeated, or *en* (see page 158, note [10]) used in its stead, in the second part of the sentence.

SCENE FROM "THE CLANDESTINE MARRIAGE."

SIR JOHN MELVIL, and STERLING.

Sir John. After having carried the negotiation between our families to so great a length; after having assented so readily to all your proposals, as well as received so many instances of your cheerful compliance with the demands made on our part, I am extremely concerned, Mr. Sterling, to be the involuntary cause of any uneasiness.

Sterl. Uneasiness! what uneasiness?—Where[1] business is transacted as it ought to be, and the parties understand one another, there can be no uneasiness. You agree, on such and such conditions, to receive my daughter for a wife; on the same conditions I agree to receive you as a son-in-law; and as to all the rest, it follows of course, you know, as regularly as the payment of a bill after acceptance.[2]

Sir John. Pardon me, sir, more uneasiness has arisen than you are aware of. I am myself, at this instant, in a state of inexpressible embarrassment; Miss Sterling, I know, is extremely disconcerted too; and unless you will oblige me with the assistance of your friendship, I foresee the speedy progress of discontent and animosity through the whole family.

Sterl. What the deuce is all this?[3] I don't understand a single syllable.

Sir John. In one word then—it will be absolutely impossible for me to fulfil my engagements in regard to Miss Sterling.

Sterl. How, Sir John! Do you mean to put an affront upon[4] my family? What? refuse to——

Sir John. Be assured, sir, that I neither mean to affront, nor forsake your family.[5] My only fear is, that you should

1 'When.'

2 *d'une lettre de change acceptée.*

3 *Que diantre signifie tout cela?* —The term *diantre*, which is still vulgar, is used (in the same way as the English word in the text) instead of another and stronger particular word, for the sake of euphemism. See p. 201, note [14]

4 *faire un affront à.*

5 'to insult your family nor renounce your alliance.'

desert me; for the whole happiness of my life depends on my being connected with your family, by the nearest and tenderest ties in the world.[1]

Sterl. Why, did not you tell me, but a moment ago, that it was absolutely impossible for you to marry my daughter?

Sir John. True.—But you have another daughter, sir—

Sterl. Well![2]

Sir John. Who has obtained the most absolute dominion over my heart. I have already declared my passion[3] to her; nay, Miss Sterling herself[4] is also apprised of it, and if you will but[5] give a sanction to my present addresses,[6] the uncommon merit of Miss Sterling[7] will no doubt recommend her to a person of equal, if not superior rank

[1] Turn, 'The whole happiness of my life depends on my being connected with you (*de m'attacher à vous*) by the . . . . ties, and my only fear is to see myself refused.' —We have used *m'attacher à vous*, not *vous m'attacher:* this case is similar to the one which I promised to explain, at p. 20, note [15], p. 29, n. [8], and p. 131, n. [17]. The *disjunctive*, instead of the *conjunctive* personal pronouns must be used, in French, exceptionally, when the governing verb is either a reflective verb (pp .20 and 29, and also here), or any of the following: *recourir* ('to have recourse'), *aller*, *courir* (and also *recourir*, 'to run again'), *accourir*, *venir*, *penser*, *renoncer*, &c. Thus, at page 20, note [15], we could not have said, *lui se plaignit;* and thus we say *je pense à lui*, not *je lui pense;* &c. Observe, besides, that these disjunctive pronouns must follow the verb, whereas the conjunctive precede it, as a rule. The above rule, however, applies only to the case where persons, not things, are represented by the pronouns; for, with regard to things, the case is not altered here (we still use, as in all other cases, *y*, 'to it,' 'to them,' and *en*, 'of it,' 'of them,' before the verb). For those of my readers who might be puzzled by the words *conjunctive* and *disjunctive* pronouns, I shall put it in this way:—Whenever a personal pronoun, representing one or more persons, not things, is indirectly governed by any of the above mentioned verbs which requires after it the preposition *à*, or the preposition *de*, you must use, and place after the verb, one of the pronouns *moi*, *toi*, *lui*, *elle*, *soi*, *nous*, *vous*, *eux*, *elles*, *soi*, preceded immediately by the preposition (whether *à* or *de*).

[2] *Après?* [3] *mes sentiments.*

[4] 'Miss Sterling herself;' simply, *sa sœur*. According to French custom, had a Mr. Sterling even twenty daughters, they would each be "Miss Sterling," any one of them as well as any other, instead of this appellation being reserved exclusively for the eldest, and they would all be distinguished from each other by their Christian names solely.

[5] 'but,' *seulement*, here.

[6] 'my present addresses;' simply, 'them' (viz., '*mes sentiments*').

[7] *votre fille aînée.*

to myself,[1] and our families may still be allied by my union with Miss Fanny.

Sterl. Mighty fine, truly! Why, what the plague do you make of us,[2] Sir John? Do you come to market for my daughters, like servants at a statute-fair?[3] Do you think that I will suffer you, or any man in the world,[4] to come into my house, like the Grand Signior, and throw the handkerchief first to one, and then to t'other, just as he pleases? Do you think I drive a kind of African slave-trade with them;[5] and——

Sir John. A moment's patience,[6] sir! Nothing but the excess of my passion for Miss Fanny should have induced me to take any step that had the least appearance of disrespect to any part of your family; and even now I am desirous to atone for my transgression, by making the most adequate compensation that lies in my power.

Sterl. Compensation! what compensation can you possibly make in such a case as this, Sir John?

Sir John. Come,[7] come, Mr. Sterling; I know you to be a man of sense, a man of business,[8] a man of the world. I'll deal frankly with you; and you shall see that I don't desire a change of measures for my own gratification, without endeavouring to make it advantageous to you.

Sterl. What advantage can your inconsistency be to me, Sir John?

[1] 'will easily make her find a person (*un parti*, here—'a match') of my rank, even a more considerable match.'

[2] *Eh, pour qui nous prenez-vous donc.*

[3] *Mes filles vous paraissent-elles une marchandise à l'essai, comme ces domestiques qui se louent à une fête de campagne?*

[4] Simply, *n'importe qui.*

[5] *que je fasse*—pres. subj. (or, better, *fais*, pres. ind., i. e., 'that I *actually* do drive,' 'that I actually do carry on') *ici une espèce de commerce d'esclaves, comme un marchand d'Afrique?* — 'Slave-trade' is, properly, in French, *traite des nègres* (or, *des noirs*), or, simply, *traite;* but there are no 'negroes' in this case, and, as to *traite*, it also means the regular exchange of certain goods made on the African coasts. However, there could be no ambiguity here, and *traite africaine* might be used.

[6] 'An instant of patience.'

[7] *Allons;* or, *Voyons.*

[8] *un homme qui entendez les affaires.* The expression, *homme d'affaires* is also sometimes used in this sense; but it more commonly means an 'agent' (for general, not for commercial affairs).

Sir John. I'll tell you,[1] sir.—You know that by the articles at present subsisting between us, on the day of my marriage with Miss Sterling, you agree to pay down the gross sum of eighty thousand pounds.

Sterl. Well!

Sir John. Now if you will but consent to my waiving that marriage[2]—

Sterl. I agree to your waiving that marriage! Impossible, Sir John!

Sir John. I hope not,[3] sir; as on my part, I will agree to waive my right to thirty thousand pounds of the fortune I was to receive with her.[4]

Sterl. Thirty thousand, d'ye say?

Sir John. Yes, sir; and accept of Miss Fanny with fifty thousand, instead of fourscore.

Sterl. Fifty thousand— [*Pausing.*

Sir John. Instead of fourscore.

Sterl. Why—why—there may be something in that.[5]—Let me see[6]—Fanny with fifty thousand, instead of Betsy with fourscore.—But how can this be,[7] Sir John? For you know I am to pay this money into the hands of[8] my Lord Ogleby; who, I believe, between you and me, Sir John, is not overstocked with ready money at present; and threescore thousand[9] of it, you know, is to go to pay off the present encumbrances on the estate,[10] Sir John.

Sir John. That objection is easily obviated.[11] Ten of the twenty thousand, which would remain as a surplus of the fourscore, after paying off[12] the mortgage, was intended by his lordship for my use, that we might set off with some little *éclat* on our marriage; and the other ten for his own.—Ten thousand pounds, therefore, I shall be able

[1] See page 132, note [18].

[2] Simply, *à le rompre.*

[3] See page 190, note [12].

[4] *je m'oblige, en faveur de l'échange, à vous abandonner trente mille livres* (sterling) . . .

[5] *Mais, mais, il me semble que c'est une idée.*

[6] *Voyons.*

[7] *cela pourra-t-il s'arranger.*

[8] *remettre la somme à.*—'I am to;' see page 79, note [2].

[9] Add 'pounds.'—'of it,' *de la dot.*

[10] 'are destined to disengage his estate (*terres*).'

[11] Use *résoudre.*

[12] Use *purger*, or *éteindre*, or *amortir;* and observe that, after *après*, in such a case, the compound of the infinitive must be used in French.

to pay you immediately; and for the remaining twenty thousand, you shall have a mortgage on that part of the estate which is to be made over to me,[1] with whatever[2] security you shall require for the regular payment of the interest, till the principal is duly discharged.

Sterl. Why — to do[3] you justice, Sir John, there is something fair and open in your proposal; and since I find you do not mean to put an affront upon the family—

Sir John. Nothing was ever farther from my thoughts,[4] Mr. Sterling.—And after all, the whole affair is[5] nothing extraordinary—such things happen every day; and as the world has only heard generally of a treaty between the[6] families, when this marriage takes place, nobody will be the wiser, if we have but discretion enough to keep our own counsel.[7]

Sterl. True, true; and since you only transfer from one girl to the other, it is no more than transferring so much stock,[8] you know.

Sir John. The very thing!

Sterl. Odso! I had quite forgot.[9]—We are reckoning without our host here[10]—there is another difficulty—

Sir John. You alarm me. What can that be?

Sterl. I can't stir[11] a step in this business without consulting my sister Heidelberg.—The family has very great expectations from her,[12] and we must not give her any offence.[13]

Sir John. But if you come into this measure,[14] surely she will be so kind as to consent—

Sterl. I don't know that[15]—Betsy is her darling, and I

[1] *sur la partie de la propriété que milord me cède.*
[2] 'and besides every.'
[3] *rendre.*
[4] Use the singular.
[5] 'has.'
[6] 'our two.'
[7] 'will know anything (*rien*) of the details, if .... &c. to keep them for ourselves (*nous*).
[8] *fonds* (plural, in this sense).—'it is no more,' *c'est comme si.*
[9] *Ah diable* (vulgar), *j'oubliais* ....
[10] Leave out 'here.'
[11] 'make.'
[12] 'We expect much from her.'
[13] *il faut la ménager.*
[14] 'approve my project.'
[15] 'It is what I don't know;' or, 'I doubt it.'

can't tell[1] how far[2] she may resent any slight that seems to be offered to her favourite niece. However, I'll do the best I can for you.[3] You shall go and break the matter to her first,[4] and by the time I may suppose that your rhetoric has prevailed on her to listen to reason,[5] I will step in to reinforce[6] your arguments.

Sir John. I'll fly to her immediately; you promise me your assistance?

Sterl. I do.[7]

Sir John. Ten thousand thanks for it! and now success attend me! [*Going.*[8]

Sterl. Hark'e, Sir John! [SIR JOHN *returns.*[9]] Not a word of the thirty thousand to my sister, Sir John.

Sir John. Oh, I am dumb, I am dumb, sir. [*Going.*

Sterl. You'll remember it is thirty thousand.

Sir John. To be sure I do.

Sterl. But, Sir John!—one thing more.[10] [SIR JOHN *returns.*] My Lord must know nothing of this stroke of friendship between us.

Sir John. Not for the world. Let me alone![11] Let me alone! [*Offering to go.*

Sterl. [*Holding him.*] And when everything is agreed, we must give each other a bond to be held fast to the[12] bargain.

Sir John. To be sure. A bond by all means![13] a bond, or whatever you please. [*Exit hastily.*

Sterl. I should have thought of more conditions—he's

[1] 'I ignore.'

[2] *jusqu'à quel point.*—'may;' use the future of *pouvoir*.

[3] 'to satisfy you.'

[4] *Allez la trouver pour entamer l'affaire;* or, *Rompez la glace* ('break the ice') *en lui en parlant le premier.*

[5] 'and when I have reason (page 47, note [1], and page 52, note [2]) to suppose .... &c. has succeeded (page 121, note [14]) in making her listen to reason (*entendre raison*,—and see page 108, note [1]).'

[6] *appuyer.*

[7] Simply, 'Yes;' there is no translating 'do' literally, in such phrases.

[8] See page 78, note [9].

[9] Observe the difference between *revenir*, 'to return—come back,' and *retourner*, 'to return—go back.'

[10] *que je vous dise encore* (elliptical, for *venez*, or, *attendez, que je*, &c.).

[11] 'No, for nothing in the (page 40, note [4]) world. Let me!'

[12] 'we shall make, you and I, a reciprocal bond (*obligation*) which will secure our.'

[13] 'by all means,' here, *oui, oui.*

in a humour to give me everything—why, what mere children are your fellows of quality; that cry for a plaything one minute, and throw it by the next! as changeable as the weather, and as uncertain as the stocks.[1] Special fellows to drive a bargain! and yet they are to take care of[2] the interest of the nation, truly! Here does this whirligig man of fashion offer[3] to give up thirty thousand pounds in hard money,[4] with as much indifference as if it was a china orange.[5] By this mortgage, I shall have a hold on his *terra firma;*[6] and if he wants more money, as he certainly will,[7]—let him have children by my daughter or not,[8] I shall have his whole estate in a net[9] for the benefit of my family.

THE NATIVE VILLAGE.

A KIND of dread had hitherto kept me back; but I was restless now, till I had accomplished my wish. I set out one morning to walk; I reached Widford about eleven in the forenoon; after a slight breakfast at my inn, where I was mortified to perceive the old landlord did not know me again (old Thomas Billet, he has often made angle-rods[10] for me when a child), I rambled over all my accustomed haunts.

Our old house was vacant, and to be sold; I entered, unmolested, into the room that had been my bed-chamber. I kneeled down on the spot where my little bed had stood: I felt like a child; I prayed like one.[11] It seemed as

[1] 'public funds.'

[2] *Voilà pourtant à qui nous confions.*—'the interest;' use the plural. Leave out 'truly,' which follows.

[3] 'See how this whirligig man of fashion (*cet étourdi*—or, *cet étourneau*, 'giddy goose'—*d'homme à la mode*) offers.'

[4] *espèces sonnantes.*

[5] *orange douce.*

[6] 'rights on his lands.'

[7] Always supply the ellipsis, in French, in such a case as this.

[8] 'let him have or not, &c.'—'by,' *de.*

[9] 'I shall be able, in one haul (*d'un coup de filet*), to take possession of his . . . &c.'

[10] *des manches de lignes;* or, *des gaules.*—'when a child;' see page 29, note [12], and leave out 'a.'

[11] 'like a child.'

though old times were to return again.[1] I looked round involuntarily, expecting to see some face I knew; but all was naked and mute. The bed was gone. My little pane of painted window, through which I loved to look at the sun, when I awoke in a fine summer's morning, was taken out, and had been replaced by one of common glass.

I visited by turns every chamber; they were all desolate and unfurnished, one excepted,[2] in which the owner had left a harpsichord, probably to be sold: I touched the keys; I played some old Scottish tunes, which had delighted me when a child. Past associations revived with the music; blended with a sense of *unreality*,[3] which at last became too powerful, I rushed out of the room to give vent to my feelings.

I wandered, scarce knowing where, into[4] an old wood, that stands at the back of the house; we called it the *Wilderness*. A well-known *form* was missing that used to meet me in this place: it was thine, Ben Moxam, the kindest, gentlest, politest of human beings, yet was he nothing higher than a gardener in the family. Honest creature, thou didst never pass me in my childish rambles without a soft speech and a smile. I remember thy good-natured face. But there is one thing for which I can never forgive thee,[5] Ben Moxam, that thou didst join with an old maiden aunt of mine in a[6] cruel plot to lop away the hanging branches of the old fir-trees. I remember them sweeping to the ground.[7]

I have often left my childish sports to ramble in this place; its glooms and its solitude had a mysterious charm for my young mind, nurturing within me that love of quietness and lonely thinking, which have accompanied me to maturer years.

[1] See p. 25, n. [12], and p. 22, n. [9]. —'as though,' *que*.—'were to;' use *aller*.—'return;' see p. 264, n. [9].

[2] When *excepté* follows the noun, it agrees with it both in gender and number; when preceding the noun, it remains invariable.

[3] *non-réalité* (coined for the purpose).

[4] 'I wandered . . . . into,' *Après avoir erré . . . . j'entrai dans* (see p. 6, n. [13]).

[5] See p. 115, n. [7].

[6] 'it is to have joined (use *se joindre*) to an old maiden aunt of mine (*une vieille tante fille à moi*) in the (p. 87, n. [2]).'

[7] *Il me semble que je les vois encore se balancer en rasant le sol.*

In this *Wilderness* I found myself after a ten years' absence. Its stately fir-trees were yet standing, with all their luxuriant company of underwood: the squirrel was there, and[1] the melancholy cooings of the wood-pigeon; all was as I had left it; my heart softened at the sight; it seemed as though my character had been suffering a *change* since I forsook these shades.

My parents[2] were both dead; I had no counsellor left, no experience of age to direct me, no sweet voice of reproof. The Lord had taken away my *friends*, and I knew not where he had laid them. I paced round the wilderness, seeking a comforter. I prayed, that I might be restored to that *state of innocence* in which I had wandered in those shades.

Methought my request was heard; for it seemed as though[3] the stains of manhood were passing from me, and I were relapsing into the purity and simplicity of childhood. I was content to have been moulded into a perfect child.[4] I stood still as in a trance. I dreamed that I was enjoying a personal intercourse with my heavenly Father, and, extravagantly,[5] put off the shoes from my feet; for the place where I stood, I thought, was holy ground.

This state of mind could not last long, and I returned, with languid feelings, to my inn. I ordered my dinner, green peas and a sweetbread: it had been a favourite dish with me in my childhood; I was allowed to have it on my birth-days. I was impatient to see it come upon table; but, when it came, I could scarce eat a mouthful; my tears choked me. I called for[6] wine; I drank a pint and a half[7] of red wine, and not till then had I

[1] *et aussi.*—'cooings;' use the singular, that the ellipsis (of 'was there,' already expressed, rather than of 'were there,' not expressed before) may be correct.

[2] 'My father and my mother.' Translate so on account of 'both,' which follows: for the same reason that we do not use *parent* in the singular, in this sense (see page 69, note [11]), we cannot say either *deux parents* in the same sense,—*deux parents* simply means 'two relatives.'

[3] *car on eût dit que,*—to avoid too frequent repetitions.

[4] *J'aurais bien voulu revêtir toutes les formes, tous les attributs d'un enfant.*

[5] 'by an exaggeration of the fancy.'

[6] 'I asked.'

[7] See page 5, note [1].

dared to[1] visit the churchyard, where my parents were interred.

The *cottage* lay in[2] my way. Margaret had chosen it for that very reason, to be near the church; for the old lady was regular in her attendance on public worship. I passed on,[3] and in a moment found myself among the tombs.

I had been present at my father's burial, and knew the spot again; my mother's funeral I was prevented by illness from attending:[4] a plain stone was placed over the grave, with their initials carved upon it,[5] for they both occupied one grave.

I prostrated myself before the spot; I kissed the earth that covered them; I contemplated with gloomy delight the time when I should mingle my dust with theirs, and kneeled, with my arms incumbent on the grave-stone, in a kind of mental prayer: for I could not speak.

Having performed these duties, I arose with quieter feelings, and felt leisure to attend to indifferent objects. Still I continued in the churchyard, reading the various inscriptions, and moralizing upon them with that kind of levity which will not unfrequently[6] spring up in the mind in the midst of deep melancholy. I read of nothing but[7] careful parents, loving husbands, and dutiful children. I said jestingly, where be all the *bad* people buried?[8] Bad parents, bad husbands, bad children, what cemeteries are

[1] 'and it was only after that that I dared to go.'

[2] *sur*.

[3] *Je continuai ma route;* or, *Je passai outre*.

[4] Remember that this construction is not French.

[5] 'upon it,' *dessus*.

[6] 'not unfrequently,' *assez souvent*.—'will;' see page 45, note [4].

[7] *On n'y faisait mention que de*.

[8] *Où enterre-t-on donc toutes les mauvaises gens?* See p. 89, n. [10]. When the adjective *tout* precedes *gens*, it sometimes forms, by being put in the masculine, an exception to the rule mentioned at page 89 (the present case, however, is within the rule). The above-mentioned exception with regard to *tout*, takes place:—1st, when *tout* is the only adjective which precedes, as *tous* (masc.) *les gens;* and, 2nd, when *tout*, though not being the only adjective preceding, is coupled with another adjective which has the same termination for both genders, as *tous* (masc.) *les habiles gens, tous* (masc.) *les jeunes gens;*—but we must say, as above, *toutes* (fem.) *les mauvaises gens*, as the adjective *mauvais* (masc.) has a different termination (*mauvaise*) in the feminine.

appointed for these? do they not sleep in consecrated ground? or is it but a pious fiction, a generous oversight, in the survivors, which thus tricks out[1] men's epitaphs when dead,[2] who, in their life-time, discharged the offices of life, perhaps, but lamely? Their failing, with their reproaches, now sleep with them in the grave. *Man wars not with the dead.* It is a *trait* of human nature, for which I love it.[3]—(CHARLES LAMB, *Rosamund Gray.*)

ON FORMING A TASTE FOR[4] SIMPLE PLEASURES.

THE simple and innocent satisfactions of nature are usually within reach; and, as they excite no violent perturbation in the pursuit, so are they enjoyed without tumult, and relinquished without long or painful regret. It will, then, render essential service, both to happiness and morality, if we can persuade men in general to taste and to contract an habitual relish for the genuine satisfactions of uncorrupted nature.

The young mind is always delighted with rural scenery. The earliest poetry was pastoral, and every juvenile poet of the present day delights to indulge in the luxuriance of a rural description. A taste for these pleasures will render the morning walk at least as delightful as the evening assembly. The various forms which nature assumes[5] in the vicissitudes of the seasons constitute a source of complacency which can never be exhausted. How grateful to the senses is the freshness of the herbage, the fragrancy of the flowers, and all those simple delights of the field, which the poets have, from the earliest ages, no less justly than exuberantly described! "It is all[6] mere fiction," exclaims

[1] *orne*, or *pare*, or *décore*.

[2] 'when dead;' see page 29, note [12].—'who,' thus placed: see page 10, note [3].

[3] *C'est un des traits de la nature humaine qui font que je l'aime* (or, *qui me font l'aimer*).

[4] 'On the formation of the taste of.'

[5] Use *revêtir*.

[6] 'All that, will exclaim . . ., is but.'

the man of the world, "the painting of a visionary enthusiast." He feels not, he cannot feel, their truth.[1] He sees no charms in herbs and blossoms; the melody of the grove is no music to his ear;[2] and this happens because he has lost by his own fault those tender sensibilities which nature had bestowed. They are still daily perceived in all their perfection by the ingenuous and innocent, and they have been most truly described by feeling poets, as contributing to pure, real, and exalted delight.

Yet the possessor of extensive lands, if he is a man of fashion and spirit, forsakes the sweet scenes of rural nature, and shuts himself up in a crowded metropolis, and leaves that liberal air, which breathes over his lawns and agitates his forests, to be inhaled by his menial rustics.[3] He perverts the designs of nature and despises the hereditary blessings of Providence; he receives the adequate punishment in a restless life, perpetually seeking, and never finding, satisfaction. But the employments of agriculture, independently of their profit, are most congenial and pleasing to human nature. An uncorrupted mind sees, in the progress of vegetation, and in the manner and excellences of those animals which are destined to our immediate service, such charms and beauties as art can seldom produce. Husbandry may be superintended by an elegant mind; nor is it by any means necessary that they who engage in it should contract a coarseness of manners or a vulgarity of sentiment. It is most favourable to health, to plenty, to repose, and to innocence; and great, indeed, must be the objects which justify a reasonable creature in relinquishing these. Are plays, are balls, are nocturnal assemblies of whatever denomination, which tend to rob us of sleep, to lessen our patrimony, to injure our health, to render us selfish, vicious, thoughtless, and useless, equivalent to these? Reason replies in the negative;[4] yet the almost universal departure from innocence

[1] 'the truth of these reflections.'

[2] 'he is deaf—*i. e.*, dead, insensible—(*sourd*) to the melody . . . &c.'

[3] Turn, 'and leaves to be inhaled (*à*, and the infinitive active) by (*à*) his menial rustics that,' &c.

[4] *par une négation*; or, *négativement*; or, *par la négative*.

and simplicity will leave the affirmative established by a corrupt majority.

It is not without a sigh that a thinking man can pass by a lordly mansion, some sweet retreat, deserted by its falsely refined possessor, who is stupidly carousing in a polluted city. When he sees the chimney without smoke in the venerable house where all the country was once welcomed to partake of[1] princely hospitality, he cannot help[2] lamenting that progress of refinement which, in rendering the descendants of the great fine gentlemen, has left them something[3] less than men through the defect of manly virtues.

The superintendence of a garden might of itself occupy a life elegantly and pleasurably; nothing is better able to gratify the inherent love of novelty, for nature is always renewing her variegated appearance. She is infinite in productions, and the life of man may come to its close before he has seen half the pictures which she is able to display. The taste for gardening in England is at present pure. Nature is restored to her throne, and reigns majestically beautiful in rude magnificence. The country abounds with cultivated tracts truly paradisiacal.[4] But as the contemplative observer roams over the lawn and enjoys the shade of the weeping willow, he is often led to inquire, "Where is now the owner of this wilderness of sweets?[5] Happy man!" he exclaims, "to possess such a spot as this, and to be able at all times to taste the pleasure which I feel springing in my bosom." But, alas! the owner is engaged in other scenes. He is rattling over the streets[6] of London, and pursuing[7] all the sophisticated joys which succeed to supply the place where nature is relinquished. If he condescends to pay an annual visit to

[1] *prendre part à*; or, *participer à*. Observe that *participer* followed by *de* means 'to participate,' in the sense of 'to be of the same nature;' whereas, when followed by *à*, it means 'to partake of,' 'to participate,' in the sense of 'to share (in).'

[2] *s'empêcher de*,—with the infinitive, in this sense.

[3] *en quelque sorte*.

[4] *qui en font un véritable paradis*.

[5] *profusion d'agréments*.

[6] *Les roues de sa voiture résonnent sur le pavé* (or, *par les rues*).

[7] 'where he pursues.'

the retreat, he brings with him all his acquired inclinations; and while he sits at the card-table, or at the banquet, and thinks of little else than promoting his interest at the next election, he leaves the shrub to blossom and the rose to diffuse its sweets[1] in unobserved solitude.—(KNOX, *Essays.*)

ON THE FOLLY OF INCONSISTENT EXPECTATIONS.

THIS world may be considered as a great mart of commerce where fortune exposes to our view various commodities, riches, ease, tranquillity, fame, integrity, knowledge. Every thing is marked at a settled price. Our time, our labour, our ingenuity, is[2] so much ready money which we are to lay out to the best[3] advantage. Examine, compare, choose, reject; but stand to your own judgment, and do not, like children, when you have purchased one thing, repine that you do not possess another which you did not purchase. Such is the force of well-regulated industry, that a steady and vigorous exertion of our faculties, directed to one end, will generally insure success. Would you, for instance, be rich? Do you think that single point worth the sacrificing every thing else to?[4] You may then be rich. Thousands have become so, from the lowest beginnings, by toil and patient diligence, and attention to the minutest articles of expense and profit. But you must give up the pleasures of leisure, of a vacant mind, of a free unsuspicious temper. If you preserve your integrity, it must be a coarse-spun[5] and vulgar honesty. Those high and lofty notions of morals, which you brought with you from the schools, must be considerably lowered, and mixed with the baser alloy of a jealous

[1] *parfums.*
[2] 'are.'—'ready money,' *argent comptant.*—'settled price,' *prix fait.*
[3] 'to our greatest.'
[4] *digne qu'on lui sacrifie* . . . . &c.
[5] Simply, *grossière* (fem.).

and worldly-minded prudence. You must learn to do hard, if not unjust, things; and, as for the nice embarrassments of a delicate and ingenuous spirit, it is necessary for you to get rid of them as fast as possible. You must shut your heart against[1] the Muses, and be content to feed your understanding with plain household truths. In short, you must not attempt to enlarge your ideas, or polish your taste, or refine your sentiments; but must keep on in[2] one beaten track, without turning aside either to the right hand or to the left. "But I cannot submit to drudgery like this; I feel a spirit[3] above it." 'Tis well; be above it[4] then; only do not repine that you are not rich.

Is knowledge the pearl of price? That too may be purchased by steady application, and long solitary hours of study and reflection. Bestow these, and you shall be wise. "But," says the man of letters, "what a hardship is it that many an illiterate fellow, who cannot construe the motto of the arms on[5] his coach, shall raise a fortune and make a figure, while I have little[6] more than the common conveniences of life?" Was it in order to raise a fortune that you consumed the sprightly hours of youth in study and retirement? Was it to be rich that you grew pale over the midnight lamp,[7] and distilled the sweetness from the Greek and Roman spring? You have then mistaken your[8] path and ill-employed your industry. "What reward have I then for all my labours?" What reward! A large comprehensive soul, well purged from vulgar fears, and perturbations, and prejudices;[9] able to comprehend and interpret the works of man, of God. A rich, flourishing, cultivated mind, pregnant with inexhaustible stores[10] of entertainment and reflection; a per-

[1] 'to.'
[2] *poursuivre.*
[3] *je me sens l'intelligence.*
[4] Simply, *au-dessus,* here.
[5] 'which are on.'
[6] 'a figure;' leave out 'a.'—'little,' here, *guère,* with *ne* before the verb.
[7] *la lampe de vos veilles.*
[8] Use *se tromper de,* here.
[9] *préjugés,* in this sense;—*préjudice* corresponds to the English word 'prejudice,' only in the sense of 'wrong,' 'damage,' 'detriment.'
[10] 'pregnant with stores,' *possédant un fonds* (or, *des trésors*).

petual spring of fresh ideas, and the conscious dignity of superior intelligence. Good Heaven![1] and what reward can you ask besides?

"But is it not some reproach upon the economy of Providence, that such a one, who is a mean dirty fellow, should have amassed wealth enough to buy half a nation!" Not in the least.[2] He made himself a mean dirty fellow, for that very end. He has paid his health, his conscience, his liberty for it;[3] and will you envy him his bargain? Will you hang[4] your head and blush in his presence because he outshines you in equipage and show? Lift up your brow with a noble confidence, and say to yourself, "I have not these things, it is true; but it is because I have not sought,[5] because I have not desired them; it is because I possess something better. I have chosen my lot; I am content and satisfied."

You are a modest man, you love quiet and independence, and have a delicacy and reserve in your temper, which renders it impossible for you to elbow your way in the world,[6] and be the herald of your own merits. Be content then with a modest retirement, with the esteem of your intimate friends, with the praises of a blameless heart, and a delicate ingenuous spirit; but resign the splendid distinctions of the world to those who can better scramble for them.[7]

The man, whose tender sensibility of conscience and strict regard to the rules of morality make him[8] scrupulous

[1] *Juste ciel!* or, *Grand Dieu!*

[2] See page 71, note [15].

[3] See p. 85, n. [12]. Yet, here, we shall translate both more correctly and more elegantly by *Il y est parvenu au prix de sa santé*, &c.

[4] *baisser.*

[5] See page 90, note [7].

[6] 'to elbow one's way,' *s'ouvrir un chemin à coups de coude* (see page 6, note [12], and also page 22, note [1]).

[7] *y prétendre.*

[8] 'whose . . . . make him;' a rather awkward and obscure construction, authorised by custom, but which it is better to avoid. In French,—the language of clearness, *par excellence*, it is not tolerated: construct here, therefore, 'The man, whom his—or, a—tender sensibility of conscience and (his—a) strict regard . . . . &c. make (page 35, note [7]) scrupulous,' &c.—But there will be a difficulty of another sort a little farther on, and one which will interfere with the above construction: 'fearful of offending' cannot be translated literally, as we do not say *craintif d'offenser* (*craintif* being always used absolutely). Construct now, therefore,

and fearful of offending, is often heard to complain of the disadvantages he lies under[1] in every path of honour and profit. "Could I but get over some nice points, and conform to the practice and opinion of those[2] about me, I might stand as fair a chance as others for[3] dignities and preferment." And why can you not? What hinders you from discharging[4] this troublesome scrupulosity of yours which stands so grievously in your way? If it be a small thing to[5] enjoy a healthful mind, sound at the very core, that does not shrink from the keenest inspection; inward freedom from remorse and perturbation; unsullied whiteness and simplicity of manners; a genuine integrity,

Pure in the last recesses of the mind;

if you think these advantages an inadequate recompense for what you resign, dismiss your scruples this instant,[6] and be a slave-merchant, a director, or what you please.[7]—(MRS. BARBAULD.)

'The man to whom .... &c. inspire scruples and the fear of offending.' But now (and I hope the student's patience is not yet exhausted, as patience is a necessary ingredient for translation as well as for composition)—but now, a third difficulty presents itself, viz., 'is often heard to complain,' which turn, as we have repeatedly seen above, is not French. With this hint only, however, I shall leave the student himself, this time, to alter once more the last construction which I have set down.

[1] 'to lie under,' here, *éprouver*.

[2] 'those who are.'

[3] *je serais en aussi belle passe que d'autres d'avoir* (or, *d'obtenir*).

[4] *mettre de côté*; or, *vous défaire de*. Leave out 'of yours.'

[5] *Si c'est peu de chose que* (page 138, note [7]) *de*.

[6] *à l'instant*.

[7] Use the future, and see page 135, note [4].

RELIGION NEVER TO BE TREATED[1] WITH LEVITY.

Impress your minds with reverence for all that is sacred. Let no wantonness[2] of youthful spirits,[3] no compliance with the intemperate[4] mirth of others, ever betray you into[5] profane sallies. Besides the guilt which is thereby incurred, nothing gives a more odious appearance of petulance and presumption to youth, than the affectation of treating religion with levity. Instead of being an evidence of superior understanding, it discovers a pert and shallow mind; which, vain of the first smatterings of knowledge, presumes to make light of[6] what the rest of mankind revere.[7] At the same time you are not to imagine that, when exhorted to be religious, you are called upon to become more formal and solemn in your manners than others of the same years, or to erect yourselves into supercilious reprovers of those around you. The spirit of true religion breathes gentleness and affability. It gives a native unaffected ease to the behaviour. It is social, kind, and cheerful; far removed from that gloomy and illiberal superstition which clouds the brow, sharpens[8] the temper, dejects the spirit, and teaches men to fit themselves for another world by neglecting the concerns of this. Let your religion, on the contrary, connect preparation for heaven with an honourable discharge of the duties of active life. Of such religion discover,[9] on every proper occasion, that you are not ashamed; but avoid making any unnecessary ostentation of it before the world.—(Blair.)

[1] *Qu'il ne faut jamais traiter la religion.* The conjunction *que* is sometimes thus used, with an ellipsis of the first member of the sentence, in the titles of chapters or sections of a book, &c., to indicate the subjects treated of therein.

[2] *exubérance.*

[3] 'spirits;' *entrain* (or, *vivacité*, or, *gaieté*) in this sense.

[4] *immodérée;* or, *démesurée.*

[5] Use *entraîner à.*

[6] *mépriser;* or, *se faire un jeu de.*

[7] See p. 118, n. [17]; and use the singular here, by all means.

[8] *aigrit.*

[9] *montrez.*

SCENE FROM THE PLAY OF "MONEY."

(by Sir Edward Bulwer Lytton.)

GEORGINA, and SIR JOHN VESEY (*Bart., Knight of the Guelph, F.R.S., F.S.A.*), *her father.*

Geor. And you really feel sure that poor Mr. Mordaunt has made me his heiress?

Sir J. Ay, the richest heiress in England. Can you doubt it? Are you not his nearest relation? Niece by your poor mother, his own sister.[1] All the time he was making this enormous fortune in India, did we ever miss sending him little reminiscences of our disinterested affection? When he was last in England, and you only so high,[2] was not my house his home?[3] Didn't I get a surfeit out of complaisance to his execrable curries and pillaws?[4] Didn't he smoke his hookah—nasty old—that is, poor dear man—in my best[5] drawing-room? And did you ever speak without calling him your "handsome uncle?"—for the excellent creature was as vain as a peacock,[6]—

Geor. And so ugly,[7]—

Sir J. The dear deceased! Alas, he *was*, indeed.[8] And *if*, after all these marks of attachment, you are *not* his heiress, why then the finest feelings of our nature—the ties of blood—the principles of justice—are implanted in us in vain.

Geor. Beautiful, sir.[9] Was not that in your last speech at the Freemasons' Tavern upon the great Chimney-sweep Question?

Sir J. Clever girl![10]—what a memory she has! Sit

[1] 'niece,' &c.; simply, 'his sister's daughter.'

[2] 'not taller than that.'

[3] Simply, *la sienne* ('his').

[4] *après avoir mangé, pour lui faire plaisir, d'un de ses maudits pilaux au curry?*

[5] 'finest.'

[6] *car il était glorieux* (or, *fier*) *comme un paon, le cher oncle.*

[7] *Et laid! . . . ne m'en parlez pas;* or, more concisely, *Et d'une laideur . . . . .*

[8] 'Poor (p. 117, n. [13]) dear man! Alas, yes, indeed.'

[9] *A merveille.*

[10] *Comme elle est fine, cette petite fille-là!* or, simply, *Comme elle est fine!*

down, Georgy. Upon this most happy—I mean melancholy occasion, I feel that I may trust you with a secret. You see this fine house—our fine servants—our fine plate—our fine dinners: every one thinks Sir John Vesey a rich man.

Geor. And are you not, papa?

Sir J. Not a bit of it[1]—all humbug, child—all humbug,[2] upon my soul! As you hazard a minnow to hook in a trout, so one guinea thrown out with address is often the best bait for a hundred. There are two rules in life—First, Men are valued not for what they *are*, but what they *seem* to be. Secondly, If you have no merit or money of your own, you must trade on the merits and money of other people. My father got the title by services in the army, and died penniless. On the strength of[3] his services I got a pension of 400*l.* a-year—on the strength of 400*l.* a-year[4] I took credit for[5] 800*l.*: on the strength of 800*l.* a-year I married[6] your mother with 10,000*l.*: on the strength of 10,000*l.*, I took credit for 40,000*l.*, and paid Dicky Gossip three guineas a-week to go about everywhere calling me "Stingy Jack!"[7]

Geor. Ha! ha! A disagreeable nickname.

Sir J. But a valuable reputation. When a man is called stingy, it is as much as calling him rich; and when a man's called rich, why he's a man universally respected. On the strength of my respectability I wheedled a constituency,[8] changed my politics, resigned my seat to a minister, who, to a man of such stake[9] in the country, could offer nothing less in return than a patent office of 2,000*l.* a-year. That's the way to succeed in life. Humbug, my dear!—all humbug,[10] upon my soul!

[1] 'Not in the least,'—as rendered several times higher up.

[2] *blague* (very familiar) *que tout cela, enfant, blague d'un bout à l'autre* (or, *depuis A jusqu'à Z*).

[3] *A la faveur* (or, *Par le moyen*—*Sur la foi*) *de*; or, simply, *Sur*.

[4] *par an*.

[5] 'I obtained credit enough to be able to spend 800*l.* (*en dépenser huit cents*).'

[6] See page 182, note [4].

[7] *le père Lardeur*; or, *le père Lalésine*.—'Dicky Gossip,' *Jean Ducancan*.

[8] *un corps électoral*.

[9] *aussi bien posé*.

[10] *La blague, ma chère enfant, il n'y a rien comme la blague*.

Geor. I must say that you—

Sir J. Know the world, to be sure. Now, for your fortune,—as I spend more than my income, I can have nothing to leave you; yet, even without counting your uncle, you have always passed for an heiress on the credit[1] of your expectations from the savings of "Stingy Jack." The same with your education. I never grudged anything to make a show[2]—never stuffed your head with histories and homilies; but you draw, you sing, you dance, you walk well into a room;[3] and that's the way young ladies are educated now-a-days, in order to become a pride to their parents, and a blessing to their husband—that is, when they have caught him. A propos of a husband: you know we thought of[4] Sir Frederick Blount.

Geor. Ah, papa, he is charming.

Sir J. He *was so*, my dear, before we knew your poor uncle was dead; but an heiress such as you will be should look out for[5] a duke.—Where the deuce is Evelyn this morning?

Geor. I've not seen him, papa. What a strange character he is[6]—so sarcastic; and yet he can be agreeable.

Sir J. A humorist[7]—a cynic! one never knows how to take him. My private secretary,—a poor cousin,—has not got a shilling,[8] and yet, hang me,[9] if he does not keep us all at a sort of a distance.[10]

Geor. But why do you take him to live with us, papa, since there's no good to be got by it?

Sir J. There you are wrong;[11] he has a great deal of talent: prepares my speeches, writes my pamphlets, looks up my calculations. My report on[12] the last Commission has got me a great deal of fame, and has put me at the head of the new one. Besides, he *is* our cousin—he has

[1] *foi.*

[2] *te donner du relief;* or, *faire florès* (fam.).

[3] *tu te présentes bien dans un salon;* or, simply, *tu te présentes bien.*

[4] *j'avais jeté les yeux sur.*

[5] *chercher à trouver.*

[6] *faire* is often quaintly used, with such a construction, instead of *être*, in relation to a person's appearance or qualities.

[7] *original.*

[8] *il n'a pas un écu vaillant.*

[9] *je veux être pendu.*

[10] We say, *tenir à distance*, without any article, in this sense: the literal translation, therefore, will not do here, and you must change the construction a little.

[11] *C'est ce qui te trompe;* or, *C'est en quoi tu te trompes.*

[12] *à.*

no salary:[1] kindness to a poor relation always tells well[2] in the world; and Benevolence is a useful virtue,—particularly when you can have it for nothing! With our other cousin, Clara, it was different: her father thought fit to leave me her guardian, though she had not a penny—a mere useless incumbrance; so, you see, I got my half-sister, Lady Franklin, to take her off my hands.[3]

Geor. How much longer is Lady Franklin's visit to be?

Sir J. I don't know, my dear; the longer the better,[4]—for her husband left her a good deal of money at her own disposal. Ah, here she comes.

LORD CHATHAM'S SPEECH FOR THE IMMEDIATE REMOVAL OF THE TROOPS FROM BOSTON, IN AMERICA.—(JUNE 20, 1775.)

Too well apprized of the contents of the papers, now at last laid before the House, I shall not take up their[5] lordships' time in tedious and fruitless investigations, but shall seize the first moment to open the door of reconcilement; for every moment of delay is a moment of danger. As I have not the honour of access to his Majesty, I will endeavour to transmit to him, through the constitutional channel of this House, my ideas of America, to *rescue* him from the misadvice of his present ministers. America, my lords, cannot be reconciled, she ought not to be reconciled, to this country, till the troops of Britain are withdrawn from the continent; they are a bar to all confidence; they are a source of perpetual irritation; they threaten a fatal catastrophe. How can America trust you with the

[1] *traitement;* or, *appointements;* or, *honoraires;*—*salaire* and *gages* mean 'wages,' the former, of workmen, and the latter, of servants.

[2] 'produces a good effect;' or, 'looks well (*fait bien*).'

[3] Use *m'en débarrasser* (or, *délivrer*, or, *défaire*).

[4] Supply the ellipsis, which is not French.

[5] 'your.'

bayonet at her breast? How can she suppose that you mean less than bondage or death? I therefore, my lords, move, that an humble address be presented to his Majesty, most humbly to advise and beseech his Majesty, that, in order to open the way towards a happy settlement of the dangerous troubles in America, it may graciously please his Majesty to transmit orders to General Gage for removing his Majesty's forces from the town of Boston. I know not, my lords, who advised the present measures; I know not who advises to a perseverance and enforcement of them; but this I will say,[1] that the authors of such advice ought to answer it[2] at their utmost peril. I wish, my lords, not to lose a day in this urgent, pressing crisis; an hour now lost in allaying ferments in America may produce years of calamity. Never will I desert, in any stage of its progress, the conduct of this momentous business. Unless fettered to my bed by the extremity of sickness, I will give it unremitting attention. I will knock at the gates of this sleeping and confounded ministry, and will, if it be possible, rouse them to a sense of their danger. The recall of your army I urge as necessarily preparatory to the restoration of your peace. By this it will appear[3] that you are disposed to treat amicably and equitably, and to consider, revise, and repeal, if it should be found necessary, as I affirm it will, those violent acts and declarations which have disseminated confusion throughout the empire. Resistance to these acts was necessary, and therefore just; and your vain declarations of the omnipotence of parliament, and your imperious doctrines of the necessity of submission, will be found equally impotent to convince or enslave America, who feels that tyranny is equally intolerable, whether it be exercised by an individual part of the Legislature, or by the collective bodies which compose it. The means of enforcing this thraldom are found to be as ridiculous and weak in practice as they are unjust in principle. Conceiving of General Gage as a man of humanity and under-

[1] Simply, *mais j'affirme.*
[2] *en répondre.*
[3] *Cette mesure fera voir.*

standing, entertaining, as I ever must, the highest respect and affection for the British troops, I feel the most anxious sensibility for their situation, pining in inglorious inactivity. You may call them an army of safety and defence, but they are in truth an army of impotence and contempt; and to make the folly equal to the disgrace, they are an army of irritation and vexation. Allay then the ferment prevailing in America by removing the obnoxious hostile cause. If you delay concession till your vain hope shall be accomplished of triumphantly dictating reconciliation, you delay for ever: the force of this country would be disproportionately exerted against a brave, generous, and united people, with arms in their hands, and courage in their hearts—three millions of people, the genuine descendants of a valiant and pious ancestry, driven to those deserts by the narrow maxims of a superstitious tyranny. But is the spirit of persecution never to be appeased? Are the brave sons of those brave forefathers to inherit their sufferings, as they have inherited their virtues? Are they to sustain the infliction of the most oppressive and unexampled severity, beyond what history has related or poetry has feigned?

Rhadamanthus habet durissima regna,
Castigatque, *auditque* dolos.

But the Americans must not be heard; they have been condemned unheard. The indiscriminate hand of vengeance has devoted thirty thousand British subjects of all ranks, ages, and descriptions, to one common ruin. You may, no doubt, destroy their cities; you may cut them off from[1] the superfluities, perhaps the conveniences of life; but, my lords, they will still despise your power, for they have yet remaining[2] their woods and their liberty. What though[3] you march from town to town, from province to province; though you should be able to enforce a temporary and local submission: how shall you be able to secure the obedience of the country you leave behind you, in

[1] *leur enlever;* or, *les priver de.*
[2] 'there will remain still to them.'
[3] *Qu' importe que* (with the pres. subj.); or, *Quand même* (with the conditional); or, simply, *Quand* (with the conditional).

your progress of[1] eighteen hundred miles of continent, animated with the same spirit of liberty and of resistance? This universal opposition to your arbitrary system of taxation might have been foreseen; it was obvious from[2] the nature of things, and from the nature of man, and, above all, from the confirmed habits of thinking, from the spirit of whiggism, flourishing in America. The spirit which now pervades America, is the same which formerly opposed loans, benevolences,[3] and ship money[4] in this country; the same spirit which roused all England to action at the revolution, and which established at a remote era your liberties on the basis of that great fundamental maxim of the constitution, that no subject of England shall be taxed but by his own consent. What shall oppose this spirit, aided by the congenial[5] flame glowing in the breast of every generous Briton? To maintain this principle is the common cause of the whigs on the other side of the Atlantic and on this: it is liberty to liberty engaged. In this great cause they are immoveably allied: it is the alliance of God and nature, immutable, eternal, fixed as the firmament of heaven. As an[6] Englishman, I recognize to the Americans their supreme, unalterable right of property. As an American, I would equally recognize to England her supreme right of regulating commerce and navigation. This distinction is involved in the abstract nature of things: property is private, individual, absolute; the touch of another annihilates it. Trade is an extended and complicated consideration: it reaches as far as ships can sail or winds can blow; it is a vast and various machine. To regulate the numberless movements of its several parts, and to combine them in one harmonious effect, for the good of the whole, requires the superintending wisdom and energy of the supreme power of the empire. On this grand practical distinction, then, let us rest:

[1] *voyage* (or, better, *marche*) *à travers*. [2] *d'après*.
[3] *dons gratuits*.
[4] *l'impôt sur les navires* (impôt qu'on levait pour la construction des navires). [5] *sympathique*.
[6] Leave out 'an,' here; but if there was a comparison established (ex., 'he fought as a lion'), 'a,' or 'an,' should be translated. See p. 193, n. [9], and p. 139, n. [2], for cases similar to the above.

taxation is theirs; commercial regulation is ours. As to the metaphysical refinements,[1] attempting to show that the Americans are equally free from legislative control and commercial restraint, as from taxation for the purpose of revenue, I pronounce them futile, frivolous, groundless. When your lordships have perused the papers transmitted us from America, when you consider the dignity, the firmness, and the wisdom with which the Americans have acted, you cannot but respect their cause. History, my lords, has been my favourite study; and in the celebrated writings of antiquity have I often admired the patriotism of Greece and Rome; but, my lords, I must declare and vow that, in the master-senates[2] of the world, I know not the[3] people, nor the senate, who in such a complication of difficult circumstances, can stand in preference to[4] the delegates of America assembled in General Congress at Philadelphia. I trust it is obvious to your lordships that all attempts to impose servitude upon such men, to establish despotism over such a mighty continental nation, must be vain, must be futile. Can such a national principled union[5] be resisted by the tricks of office or ministerial manœuvres? Heaping papers on your table, or counting your majorities on a division,[6] will not avert or postpone the hour of danger. It must arrive, my lords, unless these fatal acts are done away with: it must arrive in all its horrors; and then these boastful ministers, in spite of all their confidence and all their manœuvres, shall be compelled to hide their heads.[7] But it is not repealing this or that[8] act of parliament, it is not repealing a piece of parchment, that can restore America to your bosom: you must repeal her fears and resentments, and then you may hope for her love and gratitude. But now, insulted with an armed force, irritated with an hostile array before

[1] *subtilités.*—'attempting,' *tendant.* Notice that present participles are essentially invariable, in French, except when used adjectively (as at page 113, note [5]).

[2] 'the great senates;' or, 'the first senates.'

[3] *pas de.*

[4] *réclamer la préférence sur*; or, *vouloir être mis au-dessus de.*

[5] 'a national union founded on a principle.'

[6] 'on,', &c., *en allant aux voix.*

[7] 'to hide themselves;' or, 'to show themselves no more (see p. 113, n. [16]).

[8] 'such or such.'

her eyes, her concessions, if you *could* force them, would be suspicious and insecure. But it is more than evident that you *cannot* force them to your unworthy terms of submission—it is impossible—*we* ourselves shall be forced ultimately to retract: let us retract while we can, not when we must. I repeat it, my lords, we shall one day be *forced* to undo these violent acts of oppression; they must be repealed; you will repeal them. I pledge myself for it,[1] that you will in the end repeal them. I stake my reputation on it;[2] I will consent to be taken for an *idiot* if they are not repealed. Avoid then this humiliating, disgraceful necessity. With a dignity becoming your exalted situation, make the first advances to concord, to peace, and to happiness. Concession comes with better grace and more salutary effect from superior power; it reconciles superiority of power with the feelings of man, and establishes solid confidence on the foundations of affection and gratitude. On the other hand, every danger and every hazard impend to deter you from perseverance in the present ruinous measures: foreign war hanging over your heads by a slight and brittle thread; France and Spain watching your conduct, and waiting for the maturity of your errors, with a vigilant eye to America and the temper[3] of your colonies, *more than to their own concerns, be they what they may.*[4] To conclude, my lords, if the ministers thus persevere in misadvising and misleading the king, I will not say that they *can* alienate the affections of his subjects from the crown;[5] but I affirm they will make the crown not worth his wearing. I will not say that the *king is betrayed*, but I will pronounce that the *kingdom is undone.*

[1] *je vous en suis* (or, *je m'en porte*) *garant*; and leave out 'that.'

[2] *J'y engage ma réputation.*

[3] *sentiment*; or, *disposition.*

[4] 'whatever they may be (page 133, note [13]).'

[5] Once more, avoid this kind of constructions (see page 3, note [18], and page 258, note [9]). The French call them *janotismes*, from *janot*, a 'simpleton;' and, were writing more cultivated in England, as an art, English authors generally would not abound, as they do, in such awkward combinations of words. It should be, here, 'alienate from his crown the affections of his subjects.'

THE SPECTRE GUEST'S COMING.[1]

"AH! poor Waldrich," exclaimed Frederika to her mother, as they sat chatting in the warm room, by the window, while in the open street the rain came down in torrents. "Ah! if he were only not away. It was the finest weather in the world before; and now he is away it is the worst."

"A soldier must put up with everything," replied Frau Bantes; "and if you would become a soldier's wife, you must learn that a soldier belongs more to his sovereign than to his wife; to honour, more than love; to the camp, more than to home; and that when other men look forward to but one death, a soldier must look forward to a hundred; therefore, I should never be a soldier's wife."

"Ah! but, mamma, don't you see how it rages aloft there; how black the heavens are? And do not you see the great hailstones between the rain-drops?"

Frau Bantes smiled; for there came an idea into her head, which at first she did not care to impart.[2] At length she said, "Frederika, do you know that to-day is the first Sunday in Advent, when[3] the reign of the Spectre Guest begins? The evil power ever announces himself thus, in storm and rain."

"I would wager, mamma, that this will make all Herbesheim no little anxious. They will bolt and bar the doors, lest the long white visage should venture in."

At this very moment, Herr Bantes made his appearance[4] in the apartment, with loud, and somewhat strange laughter. Strange it was, because one could not very well tell whether it was involuntary or otherwise.

"Stupid stuff," and so forth,[5] shouted Herr Bantes. "Away into the kitchen, mamma, and bring the girls into

[1] *Visite imminente du Revenant.*

[2] 'head, which . . . . impart;' *i.e.*, according to this construction, 'she did not care to *impart her head*:' a *janotisme*, again. See page 285, note [5], and page 10, note [3].

[3] *de l'Avent.*—'when;' see page 18, note [13].

[4] Simply, 'appeared.'

[5] *Tas de balivernes que tout cela!*

some kind of order, else they will pitch the roast meat into the soup, the soup amid the vegetables, and the vegetables into the cream pot."

"What is wrong?"[1] asked Frau Bantes, astonished.

"Don't you know that the whole town says the Spectre Guest has arrived? Two manufacturers came, breathless and dripping wet,[2] across the street, to let me know what they had already heard said in more than ten places. I won't hear another word of such nonsense; so away to the kitchen. What an uproar they are keeping up! I put my head in to see what was the matter,[3] and the silly wenches screamed out when they saw my black periwig, and made off, thinking that I was the Spectre Guest in proper person. 'Are you all mad?' said I. 'Ah, good gracious,'[4] cried Kate, 'I will not deny, Herr Bantes, that I am[5] horribly frightened; my knees are bending under me; and I have no reason to be ashamed, though I am engaged to Mat, the tiler. But now, I wish I had never seen Mat in all my days.' Then she began to cry; and when she went to dry her eyes, she let the panful of eggs fall upon the ground. Susanna sits in the chimney corner, and weeps behind her apron. The old simple Lena, although she is past her fiftieth year, was so confused, that she has well nigh[6] cut off her finger with the kitchen knife."

"Did I not say so, mamma?" said Frederika, laughing immoderately.

"Do bring them into order in the kitchen, mamma,"

[1] *Qu'est-ce qu'il y a donc* ('What is the matter then')?

[2] *et tout trempés* (page 35, note [4]); or, *et trempés* (or *mouillés*) *jusqu'aux os*, 'wet through'—'wet to the skin' (literally, . . . to the bones).

[3] 'what the cause of it was,'—not to repeat, at so short an interval, the same expression as at note [1].

[4] *bonté du ciel!*

[5] Recollect that *nier*, as well as *douter*, *craindre*, &c., governs the subjunctive. Besides, when *nier* (and also *douter*) is used with a negation, *ne* must be repeated in the subordinate proposition; and *ne* must be used likewise when *nier* (as well as *douter*) appears under the interrogative form. It may be remembered here that, with regard to the use of *ne*, *nier* (and *douter*) follows a rule just the reverse of that to which *craindre* is subjected (see page 37, note [14]). Ex.:—*Je crains qu'il* ne *vienne; je ne crains pas qu'il vienne; je nie* (*je doute*) *qu'il vienne; je ne nie pas* (*je ne doute pas*) *qu'il* ne *vienne*. See, again, page 135, note [5].

[6] *qu'elle a failli* (followed by the infinitive).

said Herr Bantes, "else the first devilry of the Spectre Guest, in Herbesheim, will make us fast all Sunday."

Frederika bounded away into the kitchen, exclaiming, "It shall not come to such a pass as that."[1]

"These are the fruits of superstition," said Herr Bantes. "This is all they know, up and down, from the groom to the prime minister.

. . . . . .

When I die I leave ten thousand guilders[2] to maintain a teacher in the schools, to hammer reason into the people. What with[3] their insane notions about goblins, devils, spectre guests, and so forth, the world has become no better than a great madhouse, and each separate country a den for slavery, wherein one-half of the people suffer extortion, while the other half are armed with musket and cannon to force obedience."

. . . . . .

While Herr Bantes ran on after this fashion, thundering, and roaring, and pacing up and down the apartment, and stopping occasionally, the book-keeper slipped softly in.

"It is all true, Herr Bantes."

"What is all true?"

"He is here. He has put up at the Black Cross."

"Who is here? Who has put up at the Black Cross?"

"The Spectre Guest."

"Stuff! Are you, who are a reasonable man, going to believe all that the old women tell you?"

"But my eyes are no old women. I went to the Black Cross out of curiosity; the clerk of the court was, so to speak, my conductor. We took a glass of liquor together as a pretext; then he sat down."

"Who sat down?"

"I knew him on the spot![4] The host appeared to know him too; for when it[5] went out of the door, he

[1] *Les choses n'en viendront pas là* (or, *à ce point*); or, *Nous n'en viendrons pas là*. See page 59, note 6.

[2] *florins* (monnaie hollandaise et allemande).

[3] 'What with;' turn, 'With all.'

[4] *sur-le-champ.*

[5] 'the spectre;' the use of 'it,' here, after using 'he' and 'him' so much before, to designate the same person, though adopted for avoiding ambiguity, has something very awkward about it.

looked at the clerk, as much as to say, 'that means no good.'"[1]

"Tol-de-rol-lol!"[2]

"The gate-keeper knew him at the gate, and made off upon the instant to the lieutenant of police. He told us all about it as we came out of the Black Cross together."

"The gate-keeper is a superstitious ass. He should be ashamed in his very soul."

"It is all very well;[3] but permit me to observe, that, if it be not the Spectre Guest, it is his twin brother. A pale face; in raven black from head to heel; a figure some[4] four or five ells long; a triple chain of gold across his breast; diamonds sparkling on his fingers; a handsome equipage; extra post-horses."

Herr Bantes' countenance assumed an expression in which disbelief and astonishment struggled for the mastery. At length he burst into an immoderate fit of laughter, and exclaimed: "It appears, then, that the devil carries on his jokes among us exactly on the first Sunday in Advent?"

"Aye, and exactly during divine service, too," said the book-keeper; "just as the people were struggling through the streets, while the wind and rain were at the worst."[5]

"What is the stranger called?" inquired Herr Bantes.

"I do not know," replied the book-keeper; "but name or no name, it is all the same.[6] At one time he is the Earl of Graves; at another,[7] Count Altenkreuz. Is it not altogether ominous, too, that he should stop at the Black Cross, of all other places?"

"The name appears made for him on purpose."

Herr Bantes remained silent and thoughtful; then drew his hand over his face, and said: "It is all chance. A wonderful concurrence of circumstances. Let us not think of it. A Spectre Guest, forsooth! Stuff! Mere accident,

[1] *comme pour* (p. 129, n. [14]) *lui dire* (or, *d'un air qui semblait dire*): *je n'en augure rien de bon* (or, *rien qui vaille*).

[2] *Tra, deri, dera!* or, *Tra, la, la, lire, la!* or, *Tararе!* or, *Ta, ta, ta!* or, *Turlututu!*

[3] *Tout cela est bel et bon;* or, *Il fait bon vous entendre parler ainsi.*

[4] 'something like.'

[5] *au fort* (or, *au plus fort*) *du vent et de la pluie.*

[6] 'all one.'

[7] 'At one time'.... 'at another,' *Tantôt*.... *tantôt.*

I say; a droll joke! Exactly on Advent Sunday, in horrible weather; long, black, pale; diamond rings on his fingers, and then his equipage. I would not believe a word of it, book-keeper, if you were not a reasonable man. It is not so bad.[1] You heard the story of the Spectre Guest; saw a stranger who had black clothes on; when —— whoo![2] your unbridled imagination plays you false,[3] and supplies all that is wanting."

Thus matters remained. Herr Bantes was not to be persuaded.—(MISS MITFORD, *Country Stories.*)

TOWN *versus* COUNTRY.[4]

HAVING sent his comrade off, William Howe, leaving his steeds quietly browsing by the wayside, bent his steps towards home. Susan advanced rapidly to meet him; and in a few seconds, the brother and sister were in each other's arms; and, after most affectionate greetings, they sat down, by mutual consent, upon a piece of felled timber which lay upon the bank, the lane on one side being bounded by an old coppice, and began to ask each other the thousand questions so interesting to the children of one house who have been long parted.

Seldom, surely, has the rough and rugged bark of an unhewed elm had the honour of supporting so perfect an exquisite.[5] Jem Hathaway, the exciseman, had in nothing exaggerated the magnificence of our young Londoner.[6] From shoes which looked as if they had come from Paris in the ambassador's bag, to the curled head, and the whiskered and mustachio'd countenance, (for the hat, which should have been the crown of the finery, was wanting,—probably in consequence of the recent over-

[1] *Voici* (page 97, note [8]) *tout simplement la chose.*

[2] *crac* ('in a second!' 'before you could say Jack Robinson,' 'whoo!').

[3] *vous abuse.*

[4] *La Ville contre la Campagne.*

[5] *élégant.*

[6] *Londonnien* (but 'London' is *Londres*).

turn), from top to toe he looked fit for a ball at Almack's or a fête at Bridgewater House: and, oh! how unsuited to[1] the old-fashioned homestead at Rutherford West! His trousers[2] were of the finest materials;[3] his coat was claret colour of the latest cut; his waistcoat—talk of the great peacock, *he* would have seemed dingy and dusky beside such a splendour of colour!—his waistcoat literally dazzled poor Susan's eyes; and his rings, and chains, and studs, and brooches, seemed, to the wondering girl, almost sufficient to stock a jeweller's shop.

In spite of all this nonsense, it was clear to her, from every look and word, that she was not mistaken in believing William unchanged in mind and disposition, and that there was a warm and a kind heart beating under the finery. Moreover, she felt, that if the unseemly magnificence could once be thrown aside, the whiskers and mustachios cleared away, and his fine manly person reinstated in the rustic costume in which she had been accustomed to see him, her brother would *then* appear greatly improved in face and figure, taller, more vigorous, and with an expression of intelligence and frankness delightful to behold. But how to get quit of the finery, and the Frenchman, and the britschka? Or how reconcile her father to iniquities so far surpassing even the smell of musk?

William, on his part, regarded his sister with unqualified admiration. He had left a laughing blooming girl: he found a delicate and lovely young woman—all the more lovely for the tears that mingled with her smiles, true tokens of a most pure affection.

"And you really are glad to see me, Susy? And my father is[4] well? And here is the old place, looking just as it used to do;[5] house, and ricks, and barnyard, not quite in sight, but one feels that one shall see them at the next turning—the great coppice, right opposite, looking thicker and greener than ever!—how often we have gone nutting in that coppice!—the tall holly at the gate, with the woodbine climbing up and twisting its sweet garlands

[1] *mais aussi, combien cette toilette était peu en harmonie avec.*
[2] See page 147, note [15].
[3] *étoffe.*
[4] *va*; or, *se porte.*
[5] Simply, 'as formerly.'

round the very topmost spray, like a coronet. Many a time and often have I climbed the holly to twine the flaunting wreath round your straw-bonnet, Miss Susy. And here, on the other side of the hedge, is the very field where Hector and Harebell ran[1] their famous course, and gave[2] their hare fifty turns before they killed her, without ever letting her get out of the stubble. Those were pleasant days, Susan, after all!"

"Happy days, dear William!"

"And we shall go nutting again, shall we not?"[3]

"Surely, dear brother! Only——" and Susan suddenly stopped.

"Only what, Miss Susy?"

"Only I don't see how you can possibly go[4] into the copse in[5] this dress. Think how the brambles would prick and tear, and how that chain would catch in the hazel stems! and as to climbing the holly tree in that fine tight coat, or beating the stubbles for a hare in those delicate thin shoes, why the thing is out of the question.[6] And I really don't believe," continued Susan, finding it easier to go on than to begin, "I really don't believe that either Hector or Harebell would know you if they saw you so decked out."

William laughed outright.[7]

"I don't mean to go coursing in these shoes, I assure you, Susy. This is an evening dress. I have a shooting-jacket and all thereunto belonging in the britschka, which will not puzzle either Harebell or Hector, because it's just what they have been used to see me wear."

"Put it on, then, I beseech you!" exclaimed Susy; "put it on directly!"

"Why, I am not going coursing this evening."

"No—but my father! Oh! dear William, if you did but know how he hates finery, and foreigners, and whiskers

[1] Use *faire*; or rather, as *faire* comes twice just below, construct thus, 'where took place the famous course of H— and of H—.'

[2] *firent faire à* (page 108, note [1]).

[3] See page 72, note [14].

[4] Simply, 'how it will be possible for you to go.' See page 39, note [6], and page 43, note [9].

[5] *avec.*

[6] *il ne faut pas même y penser.*

[7] *partit d'un grand éclat de rire.*

and britschkas! Oh, dear William, send off the French gentleman and the outlandish carriage—run into the coppice and put on the shooting-dress!"

"Oh, Susan!" began William; but Susan having once summoned up courage sufficient[1] to put her remonstrances into words, followed up the attack with an earnestness that did not admit a moment's interruption.

"My father hates finery even more than Harebell or Hector would do. You know his country notions, dear William; and I think that latterly he has hated everything that looks Londonish and new-fangled worse than ever. We are old-fashioned people at Rutherford. There's your pretty old friend Mary Arnott can't[2] abide gewgaws any more than my father."

"Mary Arnott! You mean Mrs. Giles. What do I care for[3] her likes and dislikes?" exclaimed William, haughtily.

"I mean Mary Arnott, and not Mrs. Giles, and you do care for her likes and dislikes a great deal," replied his sister, with some archness. "Poor Mary, when the week before that fixed for the wedding arrived, felt that she *could not* marry Master Jacob Giles; so she found an opportunity of speaking to him alone, and told him the truth. I even believe, although I have no warrant for saying so, that she confessed she could not love him because she loved another.[4] Master Giles behaved like a wise man, and told her father that it would be very wrong to force her inclinations. He behaved kindly as well as wisely, for he endeavoured to reconcile all parties, and put matters in train for the wedding that had hindered his. This, at that time, Master Arnott would not hear of, and therefore we did not tell you that the marriage, which you took for granted, had gone off. Till about three months ago, that odious lawsuit was in full action, and Master Arnott as violently set against my father as ever. Then, however, he was taken[5] ill, and, upon his death-bed, he sent for his old friend, begged his pardon, and appointed him guardian

[1] 'to summon up . . . . &c.,' *s'armer d'assez de courage.*

[2] 'who can't.'

[3] *Que me font, à moi;* or, *Je me moque bien de;* or, *Je m'inquiète fort peu de.*

[4] See page 158, note [10].

[5] 'he fell.'

to Mary. And there she is at home—for she would not come to meet you—but there she is, hoping to find you just what you were when you went away, and hating britschkas, and finery, and the smell of musk, just as if she were my father's daughter in good earnest. And now, dear William, I know what has been passing in your mind, quite as well as if hearts were peep-shows,[1] and one could see to the bottom of them at the rate of a penny a look. I know that you went away for love of Mary, and flung yourself into the finery of London to try to get rid of the thought of her, and came down with all this nonsense of britschkas, and whiskers, and waistcoats, and rings, just to show her what a beau she had lost in losing you—Did not you now? Well! don't stand squeezing my hand, but go and meet your French friend, who has got a man, I see, to help to pick up the fallen equipage. Go and get rid of him," quoth Susan.

"How can I?" exclaimed William, in laughing perplexity.

"Give him the britschka!" responded his sister, "and send them off together as fast as may be. That will be a magnificent farewell. And then take your portmanteau into the copse, and change all this trumpery for the shooting-jacket and its belongings; and come back and let me trim these whiskers as closely as scissors can trim them, and then we'll go to the farm, to gladden the hearts of Harebell, Hector, my dear father, and—somebody else;[2] and it will not be that somebody's fault if ever you go to London again, or get into a britschka, or put on a chain, or a ring, or write with blue ink upon pink paper, as long as you live. Now go and dismiss your friend," added Susan, laughing, "and we'll walk home together the happiest brother and sister in Christendom."—(MISS MITFORD, *Country Stories.*)

[1] *des optiques.* [2] *quelqu'un encore.*

BATTLES.

THE BATTLE OF PHARSALIA. (48 B. C.)

CÆSAR had employed all his art for some time[1] in sounding the inclinations of his men;[2] and finding them once more resolute and vigorous, he advanced towards the plains of Pharsalia, where Pompey was encamped. The approach of the two armies, composed of the best and bravest troops in the world, together with[3] the greatness of the prize for which they contended, filled every mind with anxiety, though with different expectation. Pompey's army being most numerous, turned[4] all their thoughts to the enjoyment of the victory; Cæsar's, with better aim,[5] considered only the means of obtaining it. Pompey's army depended upon their numbers, and their many generals;[6] Cæsar's upon their discipline, and the conduct of their single commander. Pompey's partisans hoped much from the justice of their cause; Cæsar's alleged the frequent proposals which they had made for peace[7] without effect. Thus the views, hopes, and motives of both[8]

[1] See page 38, note 7.

[2] Simply, *des siens*. The disjunctive possessive pronouns, *le mien, le tien, le sien*, &c., are so used in the plural, in various senses: they mean, according to circumstances, 'relatives,' 'race,' 'fellow-countrymen,' 'subjects (people),' 'men (soldiers),' &c. See TÉLÉMAQUE (edition annotated by my late friend, M. C. J. Delille, London, Bell and Daldy,) "Idoménée craignait d'arriver parmi les siens (his people),"—page 79. And farther on, page 90, "Les tiens (thy dynasty) cesseront de régner," &c. See also my annotated edition of LA FONTAINE, page 15, note 5, and page 32, note 7.—When 'men' is used, in a general way, in the sense which it has above, in our text, we may also render it by *soldats*, or *monde*, but hardly by *hommes*: in a more restricted sense, however, *hommes* is used, as, e. g., "*Ce général perdit trois mille hommes* (3000 men) *dans cette rencontre.*"

[3] *jointe à.*

[4] See page 41, note 8. Observe, here, that *ennemi*, used collectively, follows the same rule.

[5] *mieux avisée.*

[6] *sur l'avantage* (or, *la supériorité*) *du nombre tant de ses soldats que de ses généraux* (see page 37, note 4).

[7] 'proposals of peace which,' &c.

[8] 'of both parties.'

seemed different, while their hatred and ambition were the same. Cæsar, who was ever foremost in offering battle,[1] led out his army to meet the enemy,[2] but Pompey, either suspecting the[3] troops or dreading the event, kept his advantageous situation, at the foot of the hill near which he was posted.[4] Cæsar, unwilling to attack him at a[5] disadvantage, resolved to decamp the next day, hoping to weary out his antagonist, who was not a match for him in sustaining the fatigues of duty.[6] Accordingly, the order for marching was given,[7] and the tents struck,[8] when word was brought him,[9] that Pompey's army had now quitted their entrenchments, and advanced farther into the plain than usual;[10] so that he might engage them at less disadvantage. Upon this, he caused his troops to halt,[11] and with a countenance of joy informed them that the happy time was at last come which they had so long wished for,[12] and which was to crown their glory, and terminate their fatigues. He drew up his troops in order,[13] and advanced towards the place of battle.[14] His forces did not amount to half those of Pompey; the army of the one was about [15] forty-five

[1] *qui prenait toujours l'initiative du combat;* or, more literally, *qui était toujours le premier à livrer* (or, *donner*) *bataille.*

[2] Simply, 'marched to the enemy.'

[3] *soit qu'il ne se fût pas à* (or, *qu'il doutât de*) *ses.*

[4] You may here translate literally, or use the military expression, *se couvrir* (*d'un bois, d'une rivière, d'une colline,*—to post oneself near a wood, or a river, or a hill, so as not to be easily attacked on that side).

[5] *avec,* followed by no article.

[6] *qui n'était pas de même force que lui à* (or, *qui n'était pas capable au même degré que lui de*—or, again, *qui le lui cédait quand il s'agissait de*) *supporter les fatigues de la guerre* (or, *d'une campagne*).

[7] 'he gave his orders for marching (*partir*);' and put a full stop here,—to avoid the same vicious ellipsis as in the text (tents struck).

[8] 'They (*On*) had already struck the tents (*plié les tentes*—or, *levé le camp*).' We also say, *planter le piquet* (or, *asseoir un camp*), 'to pitch a camp—to camp;' *dresser une tente,* 'to pitch a tent;' and *lever le piquet* (i. e., *décamper*), 'to decamp.'

[9] 'when he heard,'—to avoid the ungrammatical repetition of *on* (see page 167, note [4]).

[10] See page 3, note [18].—'usual,' here, *de coutume;* or, *à l'ordinaire.*

[11] See page 9, note [14], and page 108, note [1].—'to halt' (neuter), *faire halte.*

[12] See p. 38, n. [7].

[13] 'to draw up one's troops in order,' *ranger ses troupes en bataille* (or, *en ordre de bataille*); or, simply, *former sa bataille.*

[14] *combat,* to avoid repeating *bataille* at so short an interval.

[15] 'of about.'

thousand foot and seven thousand horse;[1] that of the other, not exceeding twenty-two thousand foot, and about a thousand horse. This disproportion, particularly in the cavalry, had filled Cæsar with apprehensions; he therefore had, some days before, picked out the strongest and nimblest of[2] his foot-soldiers, and accustomed them to fight between the ranks of his cavalry. By their assistance,[3] his thousand horse was a match for[4] Pompey's seven thousand, and had actually got the better[5] in a skirmish that happened[6] between them some days before. Pompey, on the other hand, had a strong expectation[7] of success; he boasted that he could[8] put Cæsar's legions to flight, without striking a single blow;[9] presuming that, as soon as the armies formed,[10] his cavalry, on which he placed his greatest expectations,[11] would outflank and surround the enemy. In this disposition[12] Pompey led his troops to battle.

As the armies approached, the two generals went from rank to[13] rank encouraging their men, warming their[14] hopes, and lessening their apprehensions.[15] . . .

There was no more space between both armies than to give room[16] for fighting: Pompey therefore ordered his men to receive the first shock without moving from their places, expecting the enemy's ranks to be put into disorder.

[1] 'foot,' *fantassins*, or, *hommes d'infanterie*, or, *hommes de pied*.—'horse;' *chevaux*, or, *cavaliers*, or, *hommes de cavalerie*.

[2] 'among.'

[3] 'By this means.'

[4] *étaient à même de tenir* (or *faire*) *tête à*.—'match,' in this sense, is variously translated, according to the phrase: for another rendering, see preceding page, note [6].

[5] *et avaient effectivement* (the French adjective *actuel* commonly means 'present,' and the adverb *actuellement*, 'at present,' 'now') *eu le dessus* (or, *remporté l'avantage*).

[6] 'had happened.'

[7] 'scarcely doubted.'

[8] See page 7, note [7].

[9] You may either translate literally, or use the made-up expression *sans coup férir*.

[10] 'would form:' this instance is connected with the rule given at page 52, note [2]; see also page 178, note [8], and page 210, note [7].

[11] 'he chiefly (principally) relied' (p. 19, n. [5], and p. 254 n. [1]).

[12] 'It was in this disposition of mind that.'

[13] *en* (page 165, note [7]).

[14] *leur monde, animant les*,—so as to avoid both the awkward repetition of *leurs*, and also ambiguity.

[15] *rassurant les esprits*.

[16] 'no more *space* (or room) than to give *room*,' is a shocking redundancy (see page 60, note [2]): turn, 'There was now (*ne . . . plus*) between both armies but just (*que tout juste*) space enough.'

Cæsar's soldiers were now rushing on with their usual[1] impetuosity, when, perceiving the enemy motionless, they all stopped short, as if by general consent, and halted in the midst of their career. A terrible pause[2] ensued, in which both armies continued to gaze upon each other with mutual terror and dreadful serenity.[3] At length, Cæsar's men having taken[4] breath, ran furiously upon the enemy, first discharging their javelins, and then drawing their swords.[5] The same method was observed by Pompey's troops, who as firmly had sustained the attack. His cavalry, also, were ordered to charge at the very onset; which,[6] with the multitude of archers and slingers, soon obliged Cæsar's men to give ground.[7] Cæsar instantly ordered the six cohorts, that were placed as a reinforcement, to advance, and to strike at the enemy's faces.[8] This had its[9] desired effect: Pompey's cavalry, that were just before sure of victory, received an immediate check. The[10] unusual method of fighting pursued by the cohorts, their aiming entirely at the visages[11] of the assailants, and the horrible disfiguring wounds they made,[12] all contributed to intimidate so much that, instead of defending their persons, they endeavoured only to save their faces.[13] A total rout ensued: they fled to the neighbouring mountains; while the archers and slingers, who were thus abandoned,[14] were cut to pieces.[15] Cæsar now commanded

[1] See page 45, note [11].

[2] *moment de repos;* for the various ways of rendering the word 'pause,' in this sense, according to the phrase, see page 67, note [6], and page 151, note [15].

[3] *restèrent les yeux fixés l'une sur l'autre* (or, *restèrent à se contempler mutuellement*), *glacées d'épouvante* (or *d'effroi*), *mais avec une contenance* ('an air,' 'a look') *d'une imposante sérénité.*

[4] Use *reprendre.*

[5] *lancèrent leurs demi-piques* (page 5, note [1]), *et aussitôt mirent l'épée à la main* (or, *tirèrent l'épée*).

[6] See page 8, note [6].—'with,' *joint à.*

[7] *reculer;* or, *lâcher pied* (or, *le pied*).

[8] *l'ennemi au visage.*

[9] 'the.' [10] 'This.'

[11] 'the stratagem which they used, of aiming (*porter*, or *diriger*) their blows only at the visage.' See page 21, note [1].

[12] 'the horror of these wounds which threatened with (*de*) a hideous deformity;' or, 'the consequences of wounds which disfigured frightfully.'—'all,' *tout cela.*

[13] Use the plural here (see page 12, notes [4] and [6]).

[14] 'who,' &c.; simply, 'remained (past part.) alone.'

[15] 'to cut to pieces,' in a military sense, is *tailler en pièces.*

the cohorts to pursue their success, and charge Pompey's troops upon the flank;[1] this charge the enemy withstood[2] for some time with great bravery, till Cæsar brought up[3] his third line, which had not yet engaged.[4] Pompey's infantry being thus doubly attacked, in front by fresh troops, and in rear[5] by the victorious cohorts, could no longer resist, but fled to their camp. The flight began among the strangers.[6] Pompey's right wing still valiantly maintained its ground.[7] Cæsar, however, convinced that the victory was certain, with his usual clemency cried out to pursue the strangers,[8] but to spare the Romans; upon which they all laid down their arms, and received quarter. The greatest slaughter was among the auxiliaries, who fled on all sides. The battle had now lasted from break of day till noon:[9] the weather was extremely hot; nevertheless, the conquerors remitted[10] not their ardour, being encouraged by the example of a general who thought his victory incomplete till he should become[11] master of the enemy's camp. Accordingly, marching on foot at their head, he called upon them to follow and strike the decisive blow. The cohorts, which were left to defend the camp,

[1] *charger* (or, *attaquer*) *de flanc* (or, *en flanc*); or, *prendre en flanc.*

[2] Use *soutenir*, and change the construction thus, 'the enemy withstood this charge.'

[3] *fit avancer.* The verb *fit* is here in the preterite of the indicative: after *jusqu'à ce que* ('till,' or 'until') the subjunctive is used if the action expressed by the second verb is the end to which the action expressed by the first tends voluntarily or necessarily (as, *il restera là jusqu'à ce que je revienne*); whereas the second verb is put in the indicative if it expresses an action fortuitous, unforeseen, and independent of the first verb (as, "Ces trois grands hommes commencèrent à demeurer dans la terre de Chanaan, mais comme des étrangers, jusqu'à ce que la faim *attira* Jacob en Égypte."—BOSSUET). See p. 134, note [10].

[4] *donné.*

[5] *en queue*; or, *par derrière.*

[6] *troupes étrangères* (or, *auxiliaires*).

[7] *tint bon*—or, *tint ferme*—or, *se maintint*,—or, again, *fit ferme* (*faire ferme* is a military term for 'to keep, stand, or maintain one's ground')—*quelque temps encore, et montra beaucoup de courage.*

[8] It should have been, 'to pursue *only* the strangers, and to spare,' &c.: put it so in French. There is no 'clemency' in pursuing people: it is true that 'but,' which follows, acts somewhat as a corrective, but this does not prevent the idea from being badly presented altogether.

[9] 'It was noon, and the battle had lasted (see page 38, note [7]) since the break,' &c.

[10] 'to remit,' here, *se relâcher de.*

[11] 'should have rendered himself.'

for some time made a formidable resistance, particularly a great number of Thracians and other barbarians, who were appointed for that purpose;[1] but nothing could resist the ardour of Cæsar's victorious army; the enemy were at last driven from the[2] trenches, and they all fled to the mountains. Cæsar, seeing the field[3] and camp strewn with his fallen countrymen,[4] was strongly affected at the melancholy prospect, and cried out to one that stood near him,[5] "They would have it so."[6]

Upon entering the camp, every object presented fresh instances of the blind presumption and madness of his adversaries. On all sides were to be seen tents adorned with ivy and myrtle, couches[7] covered with purple, and sideboards laden with plate.[8] Everything gave proofs of the highest luxury, and seemed rather[9] the preparatives for a banquet, or the rejoicings for a[10] victory, than the dispositions for[11] a battle. A camp so richly furnished might have been able to engage the attention of any troops but Cæsar's; but there was still something to be done,

[1] This sentence is awkwardly constructed; put it so in French: —'He had to experience (*essuyer*) for (*pendant*, in this sense) some time a vigorous resistance from (see p. 45, n. [9], and p. 247, n. [8]) the cohorts, which .... &c., and particularly from a great number .... &c., who were appointed for that purpose (simply, *préposés pour cet effet*).'

[2] *repoussé de* (or, *forcé hors de*) *ses*. See page 295, note [4], and leave out 'all.'

[3] *la plaine*.

[4] 'with (*de*) the corpses of his countrymen;' or, simply, *de morts* (with dead bodies—with dead).

[5] 'and turning towards one of those who stood ...., cried out.'

[6] *Ils l'ont voulu*.

[7] *des lits de table* (literally, 'table-beds'), in this sense.

[8] *vaisselle*, in this sense (i. e., *vaisselle d'or*, 'gold plate,' and *vaisselle d'argent*, or, *vaisselle plate*, 'silver plate'). There is great confusion to be avoided respecting these words, *vaisselle* and 'plate': *vaisselle* also means 'plates and dishes' (as, *vaisselle de terre*, 'earthenware,' *vaisselle de porcelaine*, 'chinaware'); a 'plate,' or small dish to eat out of, is *une assiette*, whilst *plaque* means a 'plate' of metal, a 'slab.' In this case, we had better translate, to remove all ambiguity (I mean, a confusion between the two kinds of *vaisselle*, viz. the gold and silver plate, on the one hand, and the plates and dishes on the other)—we had better translate by *vaisselle d'or et d'argent:* we may fairly use *d'or* (gold), which is evidently meant, as well as *d'argent*, in the text, where we find, a little farther on, the words 'highest luxury,'—with which words *d'argent* (silver) alone would hardly correspond.

[9] 'seemed to announce rather.' —'for,' *de*.

[10] 'after the.'

[11] 'than those (i. e. 'the preparatives'—masc., in French) of.'

and he permitted them not to pursue any other object than their enemies. A considerable body having retired to the adjacent mountains, he prevailed on his soldiers to join [1] him in the pursuit, in order to oblige these to surrender. He began by inclosing them with a line drawn at the foot of the mountain; but they quickly abandoned a post which was untenable for want of water, and endeavoured to reach the city of Larissa. Cæsar, leading a part of his army by a shorter way, intercepted [2] their retreat. However, these unhappy fugitives again found protection from a mountain,[3] at the foot of which [4] ran a rivulet, which supplied them with water. Night approaching, Cæsar's men were almost spent and fainting with their incessant toil since morning; yet still he prevailed upon them once more to renew their labours, and to cut off the rivulet that supplied the defendants. The fugitives, thus deprived of all hopes of succour or subsistence, sent deputies to the conqueror, offering to surrender at discretion. During this interval of negotiation, a few senators that were among them took the advantage [5] of the night to escape, and the rest next morning gave up their arms, and experienced the conqueror's clemency. In fact, he addressed them with great gentleness, and forbade the soldiers to offer violence, or to take any thing from them. Thus Cæsar gained the most complete victory that had [6] ever been obtained: and by his great clemency after the battle, seemed to have deserved it. His loss [7] amounted only to two hundred men; that of Pompey to fifteen thousand: twenty-four thousand men surrendered themselves prisoners of war, and the greatest part of these entered into Cæsar's army, and were incorporated with the rest of his forces. To the senators and Roman knights who fell into his hands he generously gave liberty to retire

[1] 'he obtained from his soldiers that they should join (*se joindre à*, in the imperf. subj.).' See page 260, note [1].

[2] Use *couper*, and see page 11, note [1].—'Larissa,' *Larisse*.

[3] 'a mountain which served them as a (simply, *de*) refuge.' A full stop here.

[4] Simply, 'At the foot.'

[5] *profitèrent*.—'the rest gave up;' see page 118, note [17].

[6] See page 13, note [12].

[7] Use the plural.

wherever they thought proper; and as for the letters which Pompey had received from those who wished to be thought neutral, Cæsar, unwilling to know who had failed to support him, burned them all unread,[1] as Pompey had done upon a former occasion. Thus having performed all the duties of a general and a statesman, he sent for the legions which had passed the night in camp, to relieve those which had accompanied him in the pursuit, and arrived the same day at Larissa.

As for Pompey, who had formerly shown such instances of courage and conduct, when he saw his cavalry routed, on which he had placed his sole dependence, he absolutely lost his reason.[2] Instead of thinking how[3] to remedy this disorder, by rallying such troops as fled,[4] or by opposing fresh troops to stop the progress of the conqueror, being totally amazed by this first blow,[5] he returned to the camp, and in his tent waited the issue of an event which it was his duty to have directed, not to follow:[6] there he remained for some moments speechless, till being told that the camp was attacked, "What!" says he, "are we pursued to our very[7] entrenchments?" when[8] immediately quitting his armour[9] for a habit more suited to his circumstances, he[10] fled on horseback to Larissa: thence, perceiving that he was not pursued, he slackened his pace, giving way to all the agonising reflections which his deplorable situation must[11] naturally suggest. In this melancholy manner he passed along[12] the vale of Tempe, and pursuing the course of the river Peneus,[13] at last arrived at a fisherman's hut. Here he passed the night, and then went on

[1] 'without reading them.'

[2] 'reason,' here, *tête*; see page 19, note [5], and page 27, note [3].

[3] Use *songer aux moyens de*, and turn 'He did not think,' &c., so as to make short sentences.

[4] Simply, *les fuyards*.

[5] A full stop after 'conqueror;' and begin, 'Amazed' (*Consterné*), &c.—'blow,' *échec*, here.

[6] 'the issue of,' &c.; simply, *l'événement, qu'il devait plutôt travailler à se rendre favorable*.

[7] *jusque dans nos*.

[8] 'and;' see page 18, note [13].

[9] *il quitta sa cotte d'armes* (coat-armour) *de général*.

[10] 'took a habit suited (*convenable*) to his bad fortune, and.'

[11] Use the preterite indicat. of *devoir*.

[12] 'to pass along,' here, *enfiler*.

[13] 'Tempe,' *Tempé*.—'river Peneus,' *fleuve Pénée*.

board a little bark ;[1] keeping along the sea-shore till he[2] descried a ship of some burthen,[3] which seemed preparing to sail. In this he embarked ; the master of the vessel still paying[4] him that homage which was due to his former station.—(GOLDSMITH, *History of Rome.*)

THE BATTLE OF OTTERBURN.

(PERCY AND DOUGLAS.)

[ANN. 1388.]

IT was from prudence, not from want of courage, that the Scots avoided great battles with the English. They readily engaged in smaller actions, when[5] they fought with the utmost valour on both sides, till, as an old historian expresses it, sword and lance could endure no longer,[6] and then they would part[7] from each other, saying, "Good day; and thanks for the sport you have shown."[8] A very remarkable instance of such a desperate battle[9] occurred in the year 1388.

The Scottish nobles had determined upon an invasion of England on a large scale,[10] and had assembled a great army for that purpose ; but learning that the people[11] of Northumberland were raising an army on the eastern frontier, they resolved to limit their incursion[12] to that which might be achieved by the Earl of Douglas, with a chosen band[13] of four or five thousand men. With this force he penetrated into the mountainous frontier of

[1] 'mounted in a little boat.'

[2] *Il gagna ainsi la mer ; et, côtoyant le rivage, il.*

[3] *un bâtiment de charge assez grand.*

[4] 'to pay,' here : see p. 105, n. 7.

[5] 'and then ;' see page 18, note [13].

[6] 'refused their service.'

[7] See page 45, note [4].

[8] *Au revoir, merci de l'amusement que vous m'avez procuré.*

[9] *de ces combats à outrance* (see page 132, note [19]).

[10] 'had formed the project of making a formidable invasion in England.'

[11] 'the inhabitants.'—'of Northumberland ;' see page 26, note [7].

[12] Use the plural.

[13] *troupe d'élite* (as *corps d'élite*, 'picked men').

England, where an assault was least expected,[1] and issuing forth[2] near Newcastle, fell upon the flat and rich country around, slaying, plundering, burning,[3] and loading his army with spoil.

Percy, Earl of Northumberland, an English noble of great power, and with whom the Douglas had frequently had encounters, sent his two sons, Sir Henry and Sir Ralph Percy, to stop the progress of the invasion. Both were gallant knights; but the first, who, from his impetuosity, was called Hotspur,[4] was one of the most distinguished warriors in England, as Douglas was in[5] Scotland. The[6] brothers threw themselves hastily into Newcastle, to defend that important town; and as Douglas, in an insulting manner, drew up[7] his followers before the walls, they came out to skirmish with the Scots.[8] Douglas and Henry Percy encountered personally;[9] and it so chanced,[10] that Douglas in the struggle got possession[11] of Hotspur's spear, to the end of which was attached a small ornament of silk, embroidered with[12] pearls, on which was represented a lion, the cognizance, as it is called, of the Percies.[13] Douglas shook this trophy aloft, and declared that he would carry it into Scotland, and plant it on his castle of Dalkeith.

[1] 'a side (page 27, note [8]) where they least expected an assault (*attaque*, in this sense, and sometimes *insulte*—a term of war).'

[2] *et se montrant tout à coup* (page 148, note [2]); or, *et débouchant tout à coup*.—The English have now adopted, as a military term, the French verb *déboucher*, and given it an English termination, thus—'to debouch.'

[3] *mettant tout à feu et à sang*.

[4] *Hotspur* (*i. e.*, éperon brûlant—tête chaude).

[5] See page 32, note [6], and page 5, note [14].

[6] 'The two.'

[7] 'had drawn up;' 'to draw up,' here, *ranger*.

[8] *ils se décidèrent à faire une sortie, et les deux partis escarmouchèrent pendant quelque temps.*

[9] *en vinrent personnellement aux mains.*

[10] 'and it happened.'

[11] 'struggle,' here, *mêlée*.—'to get possession,' *s'emparer*.

[12] *en*.

[13] A semicolon after 'lion:' *c'était le cimier des Percys*.—The student must not fancy that all proper names take the mark of the plural, in French: on the contrary, as a rule they do not, and this case is only an exception to the rule. The exception is, that proper names, in French, become plural when they may be considered as a title common to an illustrious family, a royal race, a clan, &c.: thus, *les Stuarts, les Bourbons*, and also in some cases somewhat similar to the preceding, as *les Curiaces, les Gracques, les Scipions*, &c.

"That," said Percy, "shalt thou never do.[1] I will regain my lance ere thou canst get back into Scotland."

"Then," said Douglas, "come to seek it, and thou shalt find it before my tent."

The Scottish army, having completed the purpose of their expedition, began their retreat up the vale of[2] the little river Reed, which afforded a tolerable road running north-westward towards their own frontier. They encamped at Otterburn, about twenty miles from the Scottish border, on the 19th August, 1388.

In the[3] middle of the night, the alarm arose in the Scottish camp, that[4] the English host were coming upon them, and the moonlight showed the approach of Sir Henry Percy, with a body of men[5] superior in number to that of Douglas. He had already crossed the Reed water,[6] and was advancing towards the left flank of the Scottish army. Douglas, not choosing to receive the assault in that[7] position, drew his men out of the camp, and, with a degree of military skill which could scarce have been expected when his forces were of such an undisciplined character,[8] he altogether changed the position of the army, and presented his troops with their front to the advancing English.[9]

Hotspur, in the meantime, marched his squadrons through the deserted camp, where there were none left

[1] *C'est ce que tu ne feras*, &c.

[2] *à se retirer le long de la vallée qu'arrose* (page 3, note [3]).

[3] *Au.*

[4] 'it was said that.'

[5] 'of troops.'

[6] Simply, 'the Reed' (fem.).

[7] 'feeling the disadvantage of his.'

[8] 'skill . . . expected,' &c. The idea is not expressed correctly: the discipline of soldiers has to do not with the 'skill' of the chief, but with the *execution* of his orders; turn, *se retira du camp avec toutes ses troupes, et par une manœuvre aussi habile que savante, qu'on n'aurait jamais cru de pareils soldats en état d'exécuter.* See page 244, note [1]. Here the past participle *cru* remains invariable, because it is not preceded by the object of the verb (*aurait cru*): that object is the following part of the proposition, whilst *manœuvre que* is the object of *exécuter*. What is it, in fact, that 'one would never have believed'? Surely not 'the manœuvre' (*une manœuvre que*), but one would never have believed 'that such soldiers were able to execute.' If the sentence ran thus, 'a manœuvre which one would never have believed practicable,' the French would be . . . '*crue praticable*' (*crue*, feminine, here, agreeing with *manœuvre que*, which would then be the object of the verb, and placed before the verb).

[9] Simply, *et fit face à l'ennemi.*

but a few servants and stragglers of the army.[1] The interruptions which the English troops met with,[2] threw them a little into disorder;[3] when the moon arising, showed them the Scottish army, which they had supposed to be retreating, drawn up in complete order, and prepared to fight.[4] The battle commenced[5] with the greatest fury; for Percy and Douglas were the two most distinguished soldiers[6] of their time, and each army trusted in the courage and talents of their commanders,[7] whose names were shouted on either[8] side. The Scots, who were outnumbered,[9] were at length about to give way, when Douglas, their leader, caused his banner to advance, attended by his best men[10]. He himself,[11] shouting his war-cry of "Douglas!" rushed forward, clearing his way with the blows of his battle-axe, and breaking into the very thickest of the enemy.[12] He fell, at length, under three mortal wounds.[13] Had his death been observed[14] by the enemy, the event would probably[15] have decided the battle against the Scots; but the English only knew that some brave man-at-arms had fallen.[16] Meantime, the other Scottish nobles pressed forward, and found their general[17] dying among several of his faithful esquires and pages, who lay slain around.[18] A stout priest, called William of North Berwick, the

[1] *quelques traînards* (or, *traîneurs*) *et quelques valets d'armée.*

[2] 'The obstacles which it (*il*) presented to the march of the English troops.'

[3] 'put some (*quelque*, here) disorder in their ranks.'

[4] 'when,' &c.; turn, 'and it was at the moment that (see p. 18, n. [12]) they thought the Scotch in full retreat, that by the moonshine (*à la clarté de la lune*) they saw them drawn up in complete order, and prepared to fight (*rangés en ordre de bataille et qui attendaient de pied ferme*).'

[5] Use *s'engager*.

[6] 'celebrated captains.'

[7] *chefs.*

[8] *étaient répétés à grands cris de chaque.*

[9] 'inferior in number.'

[10] 'under the escort of his best warriors.'

[11] See p. 86, n. [1], p. 2, n. [5], and p. 148, n. [1].

[12] Turn, 'Then, shouting (use *pousser*) his . . . &c., he rushed forward himself into the very thickest of the enemy (*dans le plus fort de la mêlée*), clearing his way with the blows of (*se frayant un passage avec*) his battle-axe.'

[13] *percé de trois coups mortels.*

[14] See page 29, note [11].—'his death' . . . . 'observed,' *cet événement . . . . connu.*

[15] 'it (*il*, here, not *ce*, which means 'it' in the sense of 'that'—i. e., that thing mentioned before) is probable that it would.'

[16] *brave chevalier venait de succomber* (or, *de mordre la poussière*).

[17] *s'étaient élancés sur les pas de leur général qu'ils trouvèrent.*

[18] 'who,' &c., *massacrés autour de lui.*

chaplain[1] of Douglas, was protecting the body of his wounded patron with a long lance.[2]

"How fares it,[3] cousin?" said Sinclair, the first Scottish knight who came up to the expiring leader.

"Indifferently,"[4] answered Douglas; "but blessed be[5] God, my ancestors have died[6] in fields of battle, not on down beds.[7] I sink fast;[8] but let them still cry[9] my war-cry, and conceal my death from my followers.[10] There was[11] a tradition in our family that[12] a dead Douglas should win a field,[13] and I trust it will be this day accomplished."[14]

The nobles did as he had enjoined; they concealed the Earl's body, and again rushed on to the battle, shouting, "Douglas! Douglas!" louder[15] than before. The English were weakened by the loss of the brave brothers, Henry and Ralph Percy, both of whom[16] were made prisoners, fighting most gallantly,[17] and almost no man of note[18] amongst the English escaped death or captivity.

Sir Henry Percy became the prisoner of Sir Hugh Montgomery, who obliged him for[19] ransom to build a castle for him at Penoon in Ayrshire.[20] The battle of Otterburn was disastrous to the leaders on both sides—Percy being made captive,[21] and Douglas slain on the field.[22] It has been the subject of many songs and poems, and the great historian Froissart says that, one other action only excepted, it was the best fought battle of that warlike time.[23]—(W. SCOTT, *Tales of a Grandfather.*)

[1] *aumônier* is more used, in this sense, than *chapelain;* see, besides, page 27, note [8].

[2] *de son maître, armé d'une lance.*

[3] *Comment cela va-t-il.*

[4] *Pas trop bien.* [5] *grâce à.*

[6] See page 66, note [12].—'in,' here, *sur.* [7] *lits de plumes.*

[8] *Je sens que je m'en vais.*

[9] *pousser.* [10] 'to the soldiers.'

[11] 'is.' [12] 'which says that.'

[13] 'a Douglas will gain a battle after his death.'

[14] See page 104, note [13].

[15] See page 116, note [9].

[16] See page 56, note [1].

[17] 'after prodigies of valour.'

[18] *distinction.* [19] 'for his.'

[20] *dans le comté d'Ayr.*

[21] *prisonnier;*—the word *captif* is only used in poetry and in elevated style, in the sense of any prisoner: in ordinary style, it is said exclusively of prisoners reduced to slavery, according to the custom of the ancients.

[22] *champ de bataille;* or, to avoid the awkward repetition of *bataille,* put *dans le combat.*

[23] 'it was that in which (*où*) one fought best on both sides (*de part et d'autre*) in those times of wars.'

THE DEFEAT OF THE SPANISH ARMADA.

[1588.]

It was on Saturday, the 20th of July, that Lord Effingham came in sight of his formidable adversaries. The "invincible" Armada was drawn up[1] in form of a crescent, which from horn to horn measured some seven miles.[2] There was a south-west wind; and before it the vast vessels sailed slowly on.[3] The English let them pass by; and then, following in the rear,[4] commenced an attack on them. A running fight[5] now took place, in which some of the best ships of the Spaniards were captured; many more[6] received heavy damage; while the English vessels, which took care not to close with[7] their huge antagonists, but availed themselves of their superior celerity in tacking[8] and manœuvring, suffered little comparative loss.[9] Each day added not only to the spirit, but to the number of Effingham's force.

Raleigh justly[10] praises the English admiral for[11] his skilful tactics.[12] He says, "Certainly, he that will happily perform a fight at sea, must be skilful in making choice of vessels to fight in; he must believe that there is more belonging to a good man-of-war, upon the waters, than great daring;[13] and must know that there is a great deal

[1] Use *aligner*, here (a naval term), not *ranger* (a military term).

[2] 'in a length of some seven miles from one horn to the other.'—'some,' *environ*, or, *quelque*.

[3] 'The vast vessels sailed slowly on, having the wind behind them (*ayant le vent en poupe*) which blew from the south-west.' We say, likewise, in the same sense, *avoir* (and also *filer*—'to sail on') *vent arrière* (i.e., lit., 'to have—to sail on with—the wind right aft—astern').

[4] *par derrière*.

[5] *Un combat en chasse*.

[6] 'a still greater number.'

[7] 'to close with,' *joindre*; or, *en venir aux prises* (*aux mains*, as well, if speaking of men) *avec*.

[8] *à virer de bord*; or, *à louvoyer*.

[9] 'relatively but few losses.'

[10] *avec raison*, in this sense.

[11] *de*.

[12] Use the singular.

[13] *doit savoir choisir ses vaisseaux* (or, *ses bâtiments de guerre*); *qu'il soit bien persuadé qu'un combat naval exige quelque chose de plus que de l'audace*.—Some persons still use *vaisseau de guerre*, but this expression forms now a kind of pleonasm, as *vaisseau* alone

of difference between fighting loose, or at large, and grappling.[1] The guns of a slow ship pierce as well, and make as great holes, as those in a swift. To clap ships together,[2] without consideration, belongs[3] rather to a madman than to a man of war."

The Armada lay off[4] Calais, with its largest ships ranged outside. The English admiral could not attack them in their position without great disadvantage, but on the night of the 29th he sent eight fire-ships among them, with almost equal effect to that of the fire-ships which the Greeks so often employed against the Turkish fleets in their late war of independence. The Spaniards cut their cables and put to sea[5] in confusion. One of the largest galeasses[6] ran foul of[7] another vessel and was stranded.[8] The rest of the fleet was scattered about on the Flemish coast,[9] and when the morning broke,[10] it was with difficulty and delay that they obeyed their admiral's signal to range themselves round him near Gravelines. Now was the golden opportunity for the English to assail them, and prevent them from ever letting loose Parma's flotilla against England; and nobly was that opportunity used.[11]

implies a *war*-ship, whilst *navire* is said of any other ship (merchant vessel or &c.); *bâtiment* is the general term for all kinds of ships.

[1] *se battre à distance, et en venir à l'abordage.*

[2] 'To clap together (*mettre ensemble*) ships.'—'in a swift;' turn, 'of a swift ship.'

[3] *est* (or *c'est*) *le fait* (followed by *de*, not by *à*—'to'). When there is only one infinitive (as here, *mettre*) serving as a subject, or nominative to another verb (*est*, here), the use of *ce* is not indispensable: taste must decide it; yet, in general, it is better to use that pronoun, when the infinitive has a regimen of a certain length. But when there are several infinitives serving as nominatives to another verb, *ce* must be used; and, by the way, the verb must, even then, remain in the singular, as infinitives, not having in themselves the property of number, cannot, when used as subjects, communicate the form of the plural to the verb: thus, *manger, boire et dormir, c'est* (not *ce sont*, as mentioned p. 158, n. 8) *leur unique occupation.*

[4] 'to lie off,' *être* (or, *se trouver*) *devant* (or, *à la hauteur de*).

[5] *prirent le large.*

[6] This was the name of an ancient Venetian kind of galley.

[7] *aborda par accident.*

[8] *et échoua sur la côte* (or, simply, *échoua*); or, *et fit côte.*

[9] *côte de Flandre.* Always use the name of the country, instead of the adjective, in such a case as this.

[10] 'the day appeared.'

[11] 'they obeyed,' &c.; turn, 'she (i. e., *la flotte*—fem.) obeyed,' &c. 'Now was,' &c. &c.; turn,

Drake and Fenner were the first English captains who attacked the unwieldy leviathans: then came Fenton, Southwell, Burton, Cross, Raynor, and then the lord admiral, with Lord Thomas Howard and Lord Sheffield. The Spaniards only thought of forming and keeping close together,[1] and were driven by the English past Dunkirk,[2] and far away from the Prince of Parma, who in watching their defeat from the coast, must, as Drake expressed it, have chafed like a bear robbed of her whelps. This was indeed the last and the[3] decisive battle between the two fleets. It is, perhaps, best described in the very words of the contemporary writer as we may read them in Hakluyt.[4]

"Upon the 29th of July in the morning, the Spanish fleet after the abovementioned tumult,[5] having arranged themselves again into order,[6] were, within sight of Gravelines, most bravely and furiously encountered by the English; where[7] they once again got the wind of[8] the Spaniards; who suffered themselves to be deprived of the commodity of the place in Calais road,[9] and of the advantage of the wind near unto Dunkirk, rather than they would change[10] their array or separate their forces now conjoined and united together, standing only upon their defence.[11]

"And howbeit[12] there were many excellent and warlike[13]

'It was for the English a precious opportunity of coming seriously to action, and of preventing for ever (p. 220, n. 7) the Spaniards from letting loose (*lâcher*) the fleet of the Duke—the prince—of Parma (*Parme*) against England (see page 22, note 1); and that opportunity was admirably used (*mise à profit*).'

[1] *à former et à serrer leur ligne* (a naval term).—The military term is, *serrer les files*. [2] *Dunkerque*.

[3] 'the' should not be repeated, as both adjectives qualify the same noun: this case is the reverse of that at p. 192, n. 9, and p. 238, n. 1.

[4] Simply, *Mais laissons parler un écrivain contemporain, H—*.

[5] 'affray' (*échauffourée*) would now be the word, here.

[6] 'having put itself again (*de nouveau*) in order of battle.'—'-vere,' &c.; see page 41, note 5.

[7] 'There;' put 'within sight of Gravelines' last, and put a full stop after 'Gravelines.'

[8] 'to get the wind of,' *gagner le vent* (or, *le dessus du vent*) *sur* (or, *à*).

[9] *rade*, in this sense; and turn, 'the road of C—.'

[10] 'rather than change (*de*, besides *que*, before the verb).'

[11] We should say, now-a-days, 'and standing only upon the defensive.'

[12] 'although.'

[13] 'warlike,' in this case, *bien armés en guerre*.

ships in the English fleet, yet scarce were there 22 or 23 among them all, which matched 90 of the Spanish ships in the bigness,[1] or could conveniently assault them. Wherefore the English ships using their prerogative of nimble steerage,[2] whereby they could turn and wield themselves with the wind which way they listed,[3] came often very near upon the Spaniards, and charged them so sore,[4] that now and then they were but a pike's length asunder: and so continually giving them one broadside after another,[5] they discharged all their shot both great and small[6] upon them, spending one whole day from morning till night in that violent kind of conflict, until powder and bullets[7] failed them. In regard of which want[8] they thought it[9] convenient not to pursue the Spaniards any longer, because they had many great advantages of the English, namely, for the extraordinary bigness of their ships, and also for that they were so nearly conjoined, and kept together in so good array, that they could by no means be fought withal one to one. The English thought, therefore, that they had right well acquitted themselves, in chasing the Spaniards first from Calais, and then from Dunkirk, and by that means to have hindered them from joining with[10] the Duke of Parma's forces, and getting the wind of them, to have driven them from their own coasts.

"The Spaniards that day sustained great loss and damage, having many of their ships shot through and through,[11] and they discharged likewise great store of

[1] *en grandeur.*
[2] Simply, *agilité.*
[3] Obsolete, for 'wished,' 'liked.'
[4] Use *presser vivement.*
[5] *à force de leur lâcher* (or *tirer*) *des bordées coup sur coup.* There is a misconception to be guarded against, here: *coup* is not used exactly for *coup de canon* (firing of a gun), though it might be said to mean that, indirectly, in this particular case; the idiomatic expression *coup sur coup* ('one after another') may be said of almost anything, as, *e.g.*, "Après maints quolibets (low jokes) renvoyés *coup sur coup.*"—LA FONTAINE, page 33.
[6] *une grêle de boulets* (or. *de fer*) *et de plomb.*
[7] *projectiles* (missiles).—'failed,' after 'until;' see page 299, note [3].
[8] Give to the whole of this old English style a modern French construction. [9] See p. 249, n. [9].
[10] 'to join with,' *rallier* (a naval term).
[11] *percés d'outre en outre* (or, *de part en part*)—or, *traversés des deux bords* (naval)—*par les boulets.*

ordinance[1] against the English; who, indeed, sustained some hindrance, but not comparable to the Spaniards' loss: for they did not lose either one ship or person of importance, although Sir Francis Drake's ship was pierced with shot about forty times."

It reflects little credit on the English government[2] that the English fleet was so deficiently supplied with ammunition, as to be unable[3] to complete the destruction of the invaders. But enough was done to ensure it. Many of the largest Spanish ships were sunk or captured in the action of this day.[4] And at length the Spanish admiral, despairing of success, fled northward with a southerly wind, in the hope of rounding Scotland, and so returning to Spain without a farther encounter with the English fleet. Lord Effingham left a squadron to continue the blockade of the Prince of Parma's armament; but that wise general soon withdrew[5] his troops to more promising fields of action.[6] Meanwhile the lord admiral himself and Drake chased[7] the vincible[8] Armada, as it was now termed, for some distance northward; and then, when it seemed to bend away[9] from the Scotch coast towards Norway,[10] it was thought best, in the words of Drake, "to leave them to those boisterous and uncouth northern seas."

The sufferings and losses which the unhappy Spaniards sustained in their flight round Scotland and Ireland, are well known. Of their whole Armada only fifty-three shattered vessels brought back their beaten and wasted crews to the Spanish coast which they had quitted in such pageantry and pride.—(CREASY, *The Fifteen Decisive Battles of the World.*)

[1] *firent également force décharges d'artillerie; force,* used thus adverbially, means 'plenty of.'

[2] *Il revient peu d'honneur au gouvernement anglais, du fait.*

[3] 'so deficiently . . . . as to be unable;' turn, 'too deficiently . . . . to be allowed (or, enabled).'

[4] Simply, *dans cette journée* (in this battle).

[5] Use *remmener.*

[6] 'to combats that promised (page 55, note [8]) more glory.'

[7] 'to chase,' as a naval term, *donner chasse* (or, *la chasse*) d.

[8] *vincible;* a new (French) word, little used as yet.

[9] *s'éloigner.*—'Scotch coast;' see page 309, note [9].

[10] *en se dirigeant vers la Norwége.*

THE BATTLE OF ASSYE (India).

[*Extracted from the* Duke *of* Wellington's *Despatches.*]

To the Governor General.

Camp at [1] Assye, 24th Sept., 1803.

I was joined by Major Hill, with the last of the convoys expected from the river Kistna, on the 18th; and on the 20th was enabled to move forward towards the enemy, who had been joined, in the course of the last seven or eight days, by the infantry under Colonel Pohlman, by that belonging to Begum Sumroo, and by another brigade of infantry, the name of whose commander I have not ascertained.[2] The enemy's army was collected about Bokerdun, and between that place and Jaffierabad.

I was near Colonel Stevenson's corps on the 21st, and had[3] a conference with that officer, in which we concerted a plan to attack the enemy's army with the divisions under our command[4] on the 24th, in the morning; and we marched on the 22nd, Colonel Stevenson by the western route, and I by the eastern route, round the hills between Budnapoor and Jaulna.

On the 23rd, I arrived at Naulniah, and there received a report that Scindiah and the Rajah of Berar had moved off in the morning with their cavalry, and that the infantry were about to follow, but were still in camp[5] at the distance of about six miles from the ground on which I had intended to encamp. It was obvious that the attack was no longer to be delayed; and, having provided for the security of my baggage and stores at Naulniah, I marched on to attack the enemy.

I found the whole combined army of Scindiah and the Rajah of Berar encamped on the bank of the Kaitna

[1] Use *de* here, not *à*.

[2] *dont je ne sais pas encore le nom du commandant.*

[3] 'was,' 'had;' see page 1, note [6] page 55, note [8], and page 31, note [1].

[4] *nos ordres.*

[5] Use the past participle of *camper.*

river,[1] nearly on the ground which I had been informed they occupied. Their right, which consisted entirely of[2] cavalry, was about[3] Bokerdun, and extended to their corps of infantry, which were encamped in the neighbourhood of Assye. Although I came first in front of[4] their right, I determined to attack their left, as the defeat of their corps of infantry was most likely to be effectual:[5] accordingly I marched round to[6] their left flank, covering the march of the column of infantry by the British[7] cavalry in the rear,[8] and by the Mahratta and Mysore cavalry on the right flank.

We passed the river Kaitna at a ford beyond the enemy's left flank, and I formed the infantry immediately in two lines, with the British cavalry as a reserve in a third, in an open space[9] between that river and a nullah[10] running parallel to it. The Mahratta and Mysore cavalry occupied the ground beyond the Kaitna, on our left flank, and kept in check a large[11] body of the enemy's cavalry which had followed our march from the right of their own position.

The enemy had altered the position of their infantry previous to our attack: it was no longer, as at first, along the Kaitna; but extended from that river across to the[12] village of Assye upon the nullah, which was upon our right. We attacked them immediately, and the troops advanced under a very hot fire from cannon,[13] the execution of which[14] was terrible. The piquets of the infantry and the 74th regiment, which were on the right of the first and second lines,[15] suffered particularly from the fire of the

[1] *de la rivière Kaitna*; or, simply, *de la Kaitna*.
[2] *en*.
[3] *aux alentours de*.
[4] 'to come,' *arriver*.—'in front of,' *devant*.
[5] *ne pouvait manquer, selon toute apparence, d'assurer notre succès*.
[6] Use *tourner vers*.
[7] *anglaise*. — 'covering;' use *protéger*, here, to avoid ambiguity to some extent, as *couvrir sa marche* is usually taken in the sense of 'to conceal one's march.'
[8] *en queue*.—'Mahratta,' *mahratte*.
[9] *un endroit découvert*; or, *une plaine*; or, *une rase campagne*.
[10] A 'nullah,' or 'nallah' (properly 'nálá'), is a Hindustani word, which means 'a brook,' 'a water-course,' 'the channel of a torrent.'
[11] See page 42, note 19.
[12] *jusqu'au*.
[13] *une très vive canonnade*.
[14] *dont l'effet*.
[15] *de la première et de la deuxième ligne* (not *lignes*). When an *adjective* qualifies several substantives, it must be put in the plural; but the French grammar does not

guns on the left of the enemy's position near Assye. The enemy's cavalry also made an attempt to charge the 74th regiment, at the moment when[1] they were most exposed to this fire, but they were cut up[2] by the British cavalry, which moved on at that moment. At length the enemy's line gave way[3] in all directions, and the British cavalry cut in[4] among their broken[5] infantry; but some of their corps went off in good order, and a fire was kept up on our troops from many of the guns from which the enemy had been first driven, by[6] individuals who had been passed by the line under the supposition that they were[7] dead.

Lieutenant Colonel[8] Maxwell, with the British cavalry, charged one large body of infantry, which had retired, and was formed again, in which operation he was killed; and some time elapsed before we could put an end[9] to the straggling[10] fire, which was kept up by individuals from the guns from which the enemy were driven.[11] The enemy's cavalry also, which had been hovering[12] round us throughout the action, were still near us. At length, when the last formed body of infantry gave way, the whole went off, and left in our hands 90 pieces of cannon. The victory, which was certainly complete, has, however, cost us dear. Your Excellency will perceive, by the enclosed return,[13] that our loss in officers and men has

allow a *substantive* qualified by several adjectives to take the mark of the plural. The reason given by grammarians is, that in such a case, the phrase is elliptical, as, for instance, here, it is for *la première* ligne *et la deuxième* ligne. This reason is bad, and the rule absurd; but absurd though it be, it is generally observed, except, however, when the adjectives follow the substantive (as at p. 188, n. [11]), in which case the best authors have almost invariably broken through this point of grammatical *étiquette*. Yet, even here, good writers would not scruple to say, *des première et deuxième lignes*.

[1] *au moment où* (or *que*); or, *alors que*.

[2] Use *tailler en pièces*.—'to move on.' in this sense, *s'ébranler*.

[3] 'to give way,' in this sense, *plier*.

[4] 'penetrated.'

[5] 'to break,' here, *rompre*.

[6] *et nos troupes eurent à essuyer le feu de plusieurs des canons d'où les ennemis avaient d'abord été repoussés, soutenu par*.

[7] Simply, *que notre ligne avait laissés pour*.

[8] See page 4, note [1].

[9] See page 112, note [5].

[10] *irrégulier*.

[11] 'the individuals of whom I have spoken.'

[12] 'to hover,' here, *voltiger*.

[13] *l'état* (or, *le compte-rendu*, or, *le relevé*) *ci-inclus*.—'loss;' see page 301, n. [7].

been very great; and, in that of Lieutenant Colonel Maxwell and other officers, whose names are therein included, greatly to be regretted.[1]

A Memorandum on the Battle of Assye.

(*Subsequently transmitted.*)

1. The information which we obtain regarding the position of an enemy whom we intend to attack is in general very imperfect. We cannot send out Natives in the[2] Company's service, who,[3] from long habit, might be able to give an accurate account, because they, being inhabitants of the Carnatic, or Mysore, are[4] as well known in this part of the country as if they were Europeans; and we cannot view their positions ourselves, till we can[5] bring up the main body[6] of our armies, because the enemy are always surrounded by immense bodies of horse. The consequence is, that[7] we are obliged to employ, as hircarrahs, the natives of the country, and to trust to their reports.

2. All the hircarrahs reported that the enemy's camp, which I had concerted with Colonel Stevenson to attack,[8] was at Bokerdun. I was to[9] attack their left, where we knew the infantry was posted; and Colonel Stevenson their right. Their camp, however, instead of being at Bokerdun, had its right to that village, and extended above six miles to[10] Assye, where was its left: it was all[11] in the

[1] *et particulièrement regrettables en ce qui concerne le lieutenant-colonel M— et autres officiers dont les noms y sont mentionnés.*

[2] *au.*

[3] See page 29, note [10] In all cases where the construction cannot be altered, and *qui* would be awkward, follow the course recommended in the note referred to, even when no ambiguity is to be feared; and when the construction can be altered, follow the rule given at page 10, note [3].

[4] 'because, being . . . &c., they are'; see page 254, note [1].

[5] 'before we have been able to'; see page 7, note [7].

[6] *le gros.*

[7] *Il résulte de là* (or, *Il en résulte*) *que.*

[8] 'which we had agreed to attack, Col. Stevenson and I.'

[9] See page 79, note [2].

[10] *à une distance de plus de six milles jusqu'à.*—'to that village'; 'to' here, *du côté de.*

[11] *entièrement.*

district of Bokerdun, which was the cause[1] of the mistake.

3. My march of the 23rd was so directed as that[2] I should be within twelve or fourteen miles of the enemy's camp on that day,[3] which I supposed to be at Bokerdun. Instead of that, by the extension of their line to the eastward, I found myself within six miles of them. I there received intelligence[4] that they were going off; at all events,[5] whether they were about to go or to stay, I must have reconnoitred.[6] I could not have reconnoitred[7] without taking the whole of my small force; and, when I got[8] near them, it would have been difficult, if not impossible, to retire in front[9] of their numerous cavalry. But I determined to attack them, as I really believed the intelligence I received at Naulniah to be true.[10]

4. When I found the intelligence I received at Naulniah was false, that I had their whole army in my front,[11] and that they had a most formidable position, three or four times my number of infantry only,[12] and a vast quantity of cannon,[13] I deliberated whether I should withdraw, and attack on the following morning, according to the plan.

5. The consequence of my withdrawing[14] would have been, that I should have been followed to Naulniah by their cavalry, and possibly should have found it difficult

[1] See page 29, note [2], and page 117, note [14]. We also use *causer* (to cause, to occasion): *être la cause de*, &c., may, however, be used, and the rule at note [2] of p. 29 is not absolute in this case; but, before *que*, the article must be left out, as, *vous êtes cause que je me suis brûlé les doigts* ('I have burnt my fingers through you'). — 'which;' see page 8, note [6].

[2] 'so as that,' *de telle façon que*.

[3] See page 10, note [3], and page 8, note [18]. — 'within,' *à environ*.

[4] 'There I received (page 254, note [1]) intelligence.' — 'intelligence,' *avis*, in this sense, preceded by no article.

[5] *de toute manière*.

[6] *il m'aurait fallu reconnaître* (or, *faire une reconnaissance*).

[7] See page 44, note [3], and page 38, note [5]. Observe that 'could' is here conditional (for 'should be able'), not imperfect indicative (for 'was able') as at page 38, note [5].

[8] Use the compound of the conditional. — 'to get,' here, *arriver*.

[9] *en face*.

[10] Simply, *sur la foi des renseignements que j'avais reçus à N—*.

[11] *en face de moi*; or, *sur mon front*.

[12] *une infanterie seule* (or, . . . *à elle seule*) *trois ou quatre fois plus forte que la mienne*.

[13] Use the plural.

[14] See page 21, note [1].

to get there. They would have harassed me all that day; and, as I had only ground fortified by myself to secure my baggage in, it was ten to one whether I should not have lost a part of it[1] during the attack on the following morning; and, at all events, I should have been obliged to leave more than one battalion to secure it. During the attack of the 23rd, the enemy did not know where the baggage was: and, although it was so close to them, they never went near it.[2]

6. Besides this, on the other hand, there was a chance, indeed[3] a certainty, that the enemy would hear that Colonel Stevenson also would move upon them on the 24th, and would withdraw their infantry and guns in the night. I therefore determined to make[4] the attack.

7. The plan concerted, you will observe,[5] failed, from the deficiency of our information regarding the enemy's position, and, consequently, my coming too near them on the 23rd, with my camp, baggage, &c.

8. The enemy's first position was as shown in[6] the plan. The Kaitna is a river with[7] steep banks, impassable for carriages everywhere, excepting at Peepulgaum and Waroor. I determined, from[8] the ground on which the cavalry was first formed, to attack the enemy's left flank and rear, and to cross the river at Peepulgaum. I intended at that time to throw my right up to[9] Assye.

9. For a length of time[10] they did not see my infantry, or[11] discover my design. When they did discover it, they altered their position, and threw their left up to Assye,

[1] 'myself,' *moi*. — 'in;' leave out this word.—'it was ten,' &c., *il y avait dix à parier contre un que j'en aurais perdu une partie.*

[2] Simply, *auprès.*

[3] *je dirai même.*—Construct, 'it was likely, indeed certain.'

[4] 'to give.'

[5] *remarquez-le bien.*—'to fail,' here, *échouer.*—'from;' see page 137, note [6].

[6] 'such as it is (*se trouve*,—to avoid the awkward repetition of *être*) indicated on.'

[7] *à*, followed by no article.—Notice this use of *à*, instead of *avec*: in the same way we say, *un homme à cheveux blancs, l'Homme au masque de fer, la Poule aux œufs d'or*, &c.—If, however, the Kaitna has high as well as steep banks, the French epithet for it will be *rivière encaissée.*

[8] See page 126, note [17].

[9] 'to throw up to,' *porter jusqu'à.*

[10] *Pendant assez longtemps.*

[11] See page 42, note [7].

and formed across the ground between the Kaitna and Assye;[1] but in more than one line. Luckily, they did not occupy the ford at Peepulgaum: if they had,[2] I must have gone lower down;[3] and possibly I should have been obliged to make a road[4] across the river, which[5] would have taken so much time, that I should not have had day enough for the attack.

10. When I saw that they had got their left to Assye, I altered my plan; and determined to manœuvre by my left, and push the enemy upon the nullah, knowing that the village of Assye must[6] fall when the right should be beat. Orders were given accordingly.

11. However, by one of those unlucky accidents which frequently happen, the officer commanding[7] the piquets, which were upon the right, led immediately up to the village of Assye: the 74th regiment, which was on the right of the second line, and[8] was ordered to support[9] the piquets, followed them. There was a large break in our line[10] between these corps and those[11] on the left. They were exposed to a most terrible[12] cannonade from[13] Assye, and were charged by the cavalry belonging to the campoos; consequently, in the piquets and the 74th regiment, we[14] sustained the greatest part of our loss.[15] One company of the piquets, of one officer and fifty rank and file,[16] lost the officer and forty-four rank and file. This company belonged to the battalion left at Naulniah.

[1] 'on the ground which separates the K— from A—.'

[2] Supply the ellipsis, which, as we have repeatedly seen above, is not allowed in French.

[3] *il m'aurait fallu* (or, *j'aurais été obligé de—j'aurais eu à*) *descendre plus bas.* See page 44. note [3], and page 38, note [5].

[4] *chemin.*

[5] See page 8, note [6].

[6] Use the imperfect tense.

[7] 'who commanded.'

[8] 'and which;' see page 56, note [3]. —'was ordered;' turn, 'had order—or, the order' (page 21, note [6]).

[9] *soutenir*, or *appuyer*, here, not *supporter*.

[10] *Il resta un grand espace* (or, *intervalle*) *dans notre ligne rompue.*

[11] 'those which were.'

[12] See page 96, note [10].

[13] 'from,' *partie de* (lit., 'proceeded—come—from').

[14] 'it is in . . . &c., that we have.' —'to sustain,' here, *éprouver*, or *essuyer*.

[15] *le plus de pertes.*

[16] 'rank and file,' *hommes* (or *soldats*).

12. Another bad[1] consequence resulting from this mistake was, the necessity of introducing the cavalry into the action at too early a period.[2] I had ordered it to watch the motions[3] of the enemy's cavalry[4] hanging upon our right; and, luckily, it charged in time to[5] save the remains of the 74th, and the piquets. It was thus brought into[6] the cannonade; horses and men were lost: it charged among broken infantry, and separated; the unity of the body was lost, and it was no longer possible to use it, as I had intended[7] when I placed it in the third line, to pursue and cut up the defeated and broken enemy, and thus make[8] the victory still more complete than it was.[9]

13. As I had foreseen, the corps at Assye was not defeated till worked upon[10] by the centre and left of our line, notwithstanding the movement of the piquets, the 74th, and the cavalry; and then it went off directly, and was cut up.

N.B. The Juah river, or nullah, has steep banks, impassable for carriages, scarcely passable for horses.

[1] *fâcheuse* (fem.).
[2] 'of introducing too soon,' &c.
[3] *mouvements.*
[4] We rather say *cavalerie*—or *infanterie* — *ennemie* (adjective) than . . . . *de l'ennemi* (substantive, as in English). — 'hanging upon,' *qui ne cessait de rôder aux alentours de.*
[5] *à temps pour.*
[6] *au milieu de.*
[7] See page 5, note [14].—'when I placed;' turn, 'in placing.'
[8] See page 35, note [7].
[9] See page 30, note [11], and page 5, note [14].
[10] 'to work upon,' here, *attaquer:* see page 29, note [12].

THE BATTLE OF THE ALMA (1854).

Strategic Operations—The River Alma—Position and Force of the Russians—Earthwork Batteries to defend the Heights—The French Charge—Advance of the British Line—Gallantry of Lord Raglan—Passage of the River, and Brilliant Charge up the Heights—Sanguinary Struggle—The Russian Battery taken, and Retreat of the Enemy.

HEIGHTS OF THE ALMA, *September* 21.

THE order in which our army advanced was in columns of brigades in deploying distance,[1] our left protected by a line of skirmishers, of cavalry, and of horse artillery. The advantage of the[2] formation was, that our army, in case of a strong attack from cavalry and infantry on the left or rear,[3] could assume the form of a hollow square, with the baggage in the centre.[4] Our great object was[5] to gain the right of the position, so that our attacking parties[6] could be sheltered by the vertical fire of the fleets.

We had, in fact,[7] altered our base of operations. As we marched forward to Barljanak, we allowed the enemy to deprive us of our old[8] basis of operations, in order that we might[9] get a new one. For this purpose the baggage was brought up and covered by the 4th Division, and the Cossacks were allowed to sweep the country in our rear far behind us.[10] Our new principle, in fact, was to open communication with our fleets, and as far[11] as possible obtain their material and moral aid. In advancing towards the sea obliquely, on the morning of the 19th, we were

[1] *à distance* (or, *à intervalle*) *de déploiement.*

[2] 'that.'

[3] *ou sur les derrières.*

[4] *se former en un carré, dans lequel elle aurait enfermé son bagage.* Notice this difference between *en* and *dans*: *en* (not *dans*) must always be used to indicate a change of form, the conversion of a thing into another; thus, *se former* dans *un carré*. would mean 'to form *within* (but not *into*) a square.'

[5] *L'essentiel était de.*

[6] *nos troupes* (or, *colonnes*) *d'attaque*; or, simply, *nos attaques.*

[7] *par le fait.*

[8] *ancienne* (fem. here),—in this sense.

[9] See page 7, note [7].

[10] 'in our rear far,' &c.; simply, *à une grande distance derrière nous.*—'were allowed;' see page 21, note [6].

[11] *autant.*

met by seventeen squadrons of cavalry, deployed to meet[1] our handful of horse, and it was necessary to make a demonstration of artillery and infantry to extricate our men from the difficulty into which they had been plunged by advancing too far in front of their supports.[2] However, the enemy were driven back[3] by our guns, which made beautiful practice,[4] and the cavalry maintained their ground,[5] having retired in splendid[6] order before a force which refused to meet them when they might have done so,[7] by a charge down from[8] the elevated position they occupied, with a fair chance of an encounter[9] ere our artillery could come up. Our line of march on the 20th, as I have said, was toward the right of our former base, and brought us in contact with the French left,[10] under Prince Napoleon, it being understood[11] that Sir De Lacy Evans's division on the extreme right should act in concert with that of his Royal Highness the Prince, which was of course furthest from the sea. As soon as we had ascertained the position of our allies accurately, the whole line, extending itself across the champaign country[12] for some five or six miles, advanced.[13]

The scheme of operations concerted between the generals, was, that the French and Turks on our right were to force[14] the passage of the river, a rivulet of the Alma, and establish themselves on the heights over the stream at the

[1] 'to meet,' *pour barrer le chemin* (or *passage*) *à*.—'squadrons of cavalry;' simply, *escadrons:* this word is said only of cavalry, in French (a squadron of infantry is called *bataillon*).

[2] *en s'aventurant trop loin en avant de leurs appuis.*

[3] 'to drive back,' *repousser*, or *refouler*.

[4] *qui joudrent admirablement* (or, *à ravir*). [5] See p. 299, n. [7].

[6] *admirable;* see page 26, note [2].

[7] 'avoided the combat when (page 57, note [2]) it might have engaged (page 44, note [3]) it;' and no comma after 'it.'—'force,' *corps de troupes*.

[8] 'down from,' *du haut de*.

[9] *et cela avec une assez belle chance pour lui;* and a comma after *lui*.—'to come up;' simply, *arriver*.

[10] *et nous relia à la gauche des Français.*—'Prince Napoléon;' see page 4, note [1], and various other places.

[11] *car il avait été convenu;* 'it being,' &c., is not any more a French turn than 'its being,' &c. (page 21, note [1]).

[12] *la plaine.*—'some, in this sense; see page 308, note [2].

[13] 'to advance,' or 'to move, or 'begin to move,' in a military sense, *s'ébranler*.

[14] See page 79, note [2].

opposite side, so that they could[1] enfilade the position to their right and opposite to our left and centre. The Alma is a tortuous little stream, which has worked its way down[2] through a red clay soil, deepening its course as it proceeds seawards, and which drains the steppe-like lands[3] on its right bank, making at times pools and eddies too deep to be forded, though it can generally be crossed by waders who do not fear to wet their knees.[4] It need not be said that the high banks formed by the action of the stream in cutting through[5] the soil are sometimes at one side, sometimes at another, according to the sweep[6] of the stream.

At the place where the bulk[7] of the British army crossed, the banks are generally at the right side, and vary from two and three to six or eight feet in depth to[8] the water; where the French attacked, the banks are generally formed by the unvaried curve of the river on the left-hand side. Along the right or the north bank of the Alma are a number of Tartar houses, at times numerous and close enough to form a cluster of habitations deserving the name of a[9] hamlet, at times scattered wide apart amid little vineyards, surrounded by walls of mud and stone of three feet in height. The bridge over which the post road[10] passes from Bouljinanak to Sebastopol runs close to[11] one of these hamlets—a village, in fact, of some fifty houses. This village is approached from the north by a road winding through a plain nearly level till it comes near to the village, where the ground dips,[12] so that at the distance of three hundred yards[13] a man on horseback can hardly see the tops of the nearer and more elevated

[1] See page 7, note [7].

[2] *s'est creusé* (p. 244, n. [1]) *un lit*; or, *s'est pratiqué un cours.*

[3] *fait écouler les eaux des espèces de steppes qui sont.*

[4] *mais on peut la traverser presque partout en ayant de l'eau jusqu'aux genoux.*

[5] 'to cut through,' here; *miner*, or, *creuser.*

[6] 'the sweep,' here, *le mouvement de va-et-vient*; or, simply, *le va-et-vient.*—'sometimes,' repeated; translate as at p. 289, n. [7].

[7] *le gros.*

[8] *hauteur à partir de la surface de.*

[9] Leave out "a."

[10] *route postale*, or, *route de poste* (and see page 3, note [3]).

[11] *est proche de.*

[12] *s'abaisse brusquement.*

[13] See p. 96, n. [2], and p. 226, n. [2].

houses, and can only ascertain the position of the stream by the willows and verdure along its banks. At the left or south side of the Alma the ground assumes a very different character—smooth where the bank is deep,[1] and greatly elevated where the shelve of the bank occurs,[2] it recedes for a few yards at a moderate height above the stream, pierced here and there by the course of the winter's torrents, so as to form small ravines, commanded, however, by the heights above.[3] It was on these upper heights that the strength of the Russian position consisted. A remarkable ridge of mountain, varying in height from 500 to 700 feet, runs[4] along the course of the Alma on the left or south side with the course of the stream,[5] and assuming the form of cliffs when close[6] to the sea. This ridge is marked all along its course[7] by deep gullies, which run towards the river at various angles, and serve no doubt to carry off the floods produced by the rains, and the melting of the winter snows on the hills and tablelands above. If the reader will place himself on the top of Richmond-hill, dwarf the Thames in imagination to the size[8] of a Hampshire rivulet, and imagine the lovely hill itself to be[9] deprived of all vegetation and protracted for about four miles along the stream, he may form some notion[10] of the position occupied by the Russians, while the plains on the north or left bank of the Thames will bear no inapt similitude to[11] the land over which the British and French armies advanced, barring only the verdure and freshness.[12] At the top of the ridges, between

[1] *là où* (page 254, note [15]) *la berge est à pic.*

[2] 'the bank shelves' ('to shelve,' *aller en pente*).

[3] 'to command,' in this sense, *dominer.*—'above,' *voisines* (lit., 'neighbouring'). [4] 'extends.'

[5] *sur la rive gauche ou côté du sud, suivant le lit du courant* (page 95, note [13]). [6] See p. 29, n. [13].

[7] 'in all its length (or, extent).'

[8] *rapetisser la Tamise, par la pensée, jusqu'aux dimensions.*

[9] See page 7, note [2]; leave out 'to be,' here.

[10] *se faire quelque idée.*—'may'; use the future (of *pouvoir*).

[11] *représenteront assez bien.*

[12] *la verdure et la fraîcheur seules exceptées*; or, *excepté—à l'exception de—la verdure et—de—la fraîcheur seules*; or, *à la seule verdure et à la fraîcheur près.* See page 61, note [14]. When *excepté* precedes the noun or nouns, it is a preposition, and consequently invariable; when it follows, it agrees as being a past participle.—'British,' &c.; see p. 138, n. [11] (and also, if you choose, p. 314, n. [15]).

the gullies, the Russians had erected earthwork batteries,[1] mounted with 32lb. and 24lb. brass guns,[2] supported by numerous field-pieces and howitzers. These guns enfiladed the tops of the ravines parallel to them, or swept them to the base, while the whole of the sides up which an enemy, unable to stand[3] the direct fire of the batteries, would be forced to ascend, were filled with masses of skirmishers armed with an excellent two-groove rifle,[4] throwing a large solid conical ball with force at 700 or 800 yards, as the French learnt to their cost.[5] The principal battery consisted of an earthwork of the form of two sides of a triangle, with the apex pointed[6] towards the bridge, and the sides covering both sides of the stream, corresponding with the bend in the river below it, at the distance of 1000 yards,[7] while, with a fair elevation, the 32-pounders threw,[8] as we saw very often, beyond the houses of the village to the distance of 1,400 and 1,500 yards. This[9] was constructed on the brow of a hill about 600 feet above the river, but the hill rose behind it for another fifty feet before it dipped away towards[10] the road. The ascent of this hill was enfiladed by the fire of three batteries of earthwork on the right, and by another on the left, and these batteries were equally capable of covering the village, the stream, and the slopes which led up the hill to their position. In the first battery were thirteen 32-pounder brass guns of exquisite workmanship,[11] which only told too well.[12] In the other batteries were some twenty-five guns in all. It was said the Russians had 100 guns on the hills, and 40,000 men (forty battalions of infantry,

[1] *avaient érigé* (or *dressé*—or *établi*—or *construit*—or *élevé*) *des batteries en terre.*

[2] *de canons de fonte de trente-deux et de vingt-quatre.*

[3] *soutenir.*

[4] *carabine à deux rainures* (or *cannelures*).

[5] *dépens* (this word has no singular).

[6] *tourné.*—Such a figure as is here described (whether in a battery or in the ranks of an army) is said, in French, to be *en potence.*

[7] *au coude que fait la rivière à* 1000 *yards plus loin dans la plaine.*

[8] *les pièces de* 32 (or, *les bouches à feu du calibre de* 32) *portaient.*

[9] 'This battery.'

[10] *s'élevait encore derrière elle à la hauteur de cinquante pieds* (*i. e.*, pieds anglais) *avant de* (or, *avant que de*) *redescendre du côté de.*

[11] *travaillés dans la* (or, *à la*—or, *en*) *perfection.*

[12] *et qui ne firent que trop d'effet.*

1000 strong each[1] of the 16th, 31st, 32nd, and 52nd regiments).[2] We were opposed principally to the 16th and 32nd regiments,[3] judging by the number of dead in front of us. Large masses of cavalry, principally Lancers and heavy Dragoons,[4] manœuvred on the hills on the right of the Russians, and at last descended the hills, crossed the stream, and threatened our left and rear. As we came near the river our left wing was thrown back,[5] in order to support our small force of cavalry, and a portion of our artillery was pushed forward[6] in the same direction. Our danger in this respect was detected by the quick eye[7] of Sir George Brown, and I heard him give the order for the movement of[8] the artillery almost as soon as he caught sight of[9] the enemy's cavalry, and just as we were coming to the village. As I have already said, our plan of operations was, that the French should establish themselves under the fire of the guns on the heights on the extreme of the enemy's left. When that attack was sufficiently developed, and had met[10] with success, the British army was to force the right and part of the centre of the Russian position, and the day was gained. When we were about

[1] *forts de mille hommes chacun ;* instead of *chacun* (each) we should use *chaque* before a noun, as, *chaque bataillon.*

[2] *des* . . . . and 'regiments' in the plural. In such a case as this, every one breaks the rule mentioned at page 314, note [15]; but observe, however, that *des* (plural) is used at first, and not repeated, of course, instead of *du* (singular) repeated, as it ought to be, before each numeral,—which would alter the case, and bring it more directly within the compass of the rule. The present instance bears some similitude with the one at page 138, note [11]. Taste alone ought to guide us in these kinds of phrases. Here, the repetition of *du*, four times over, would be intolerable, and would even shock, I dare say, some professed grammarians, though they have not generally that delicate taste and quick ear, that sense of euphony, which are the essentials of a pure and elegant writer.

[3] Here, follow the rule.—'We were opposed to,' *Nous avions contre nous.* — 'judging,' *à en juger.*

[4] Simply, *dragons*, leaving out 'heavy ;' as the *dragons*, in France, at least, all belong exclusively to the *grosse cavalerie* (heavy cavalry).

[5] 'to throw back,' here, *replier.*

[6] 'to push forward,' here, *porter en avant.*

[7] *le coup d'œil pénétrant*, in this particular sense : *l'œil vif* (or, *le regard prompt*) refers to the appearance, rather than to the effect, of a person's looks.

[8] *de faire avancer.*

[9] 'he saw.'

[10] 'was'; 'had met ;'—use the conditional, then its compound.—'to meet with success,' *réussir.*

three miles from the village, the French steamers ran in as close as they could to the bluff of the shore[1] at the south side of the Alma, and presently we saw them shelling[2] the heights in splendid style,[3] the shells bursting over the enemy's squares and batteries, and finally driving them from their[4] position on the right, within 3000 yards of the sea.

The French practice[5] commenced about half-past twelve o'clock on the 20th, and lasted for about an hour and a half. We could see the shells falling over the batteries of the enemy, and bursting right into them;[6] and then the black masses inside the works broke[7] into little specks, which flew about in all directions, and when the smoke cleared away[8] there were some to be seen strewed over the ground. The Russians answered the ships from the heights,[9] but without effect. A powder tumbril was blown up by a French shell;[10] another shell fell by accident into an ambuscade which the Russians had prepared for the advancing French, and at last they drew off from the sea-side, and confined their efforts to the defence of the gullies and heights beyond the fire of the heavy guns[11] of the steamers. At one o'clock we saw the French columns struggling up[12] the hills, covered by a cloud of skirmishers, whose fire seemed most deadly.[13] Once, at sight of a threatening mass of Russian infantry, in a commanding position above them, who fired rapid volleys among them,[14] the French paused, but it was only to

[1] *rangèrent à l'honneur la côte escarpée;—ranger* (or *serrer*) *une côte*, is, in naval language, 'to run in close to a coast—or shore,' and *ranger à l'honneur une côte*, &c., is, exactly, 'to run in as close as possible to,' &c., &c.

[2] *lancer* (or *diriger*) *des obus sur.*

[3] *avec un effet* (execution) *admirable.*

[4] *le forcèrent enfin à quitter* (or *abandonner*) *sa.*

[5] *Le tir des Français.*

[6] *au beau milieu d'elles.*

[7] *se divisaient* (imperfect tense, as this fact was repeated).

[8] 'to clear away,' *se dissiper.*

[9] 'answered from the heights to the firing of the ships.'

[10] *Un obus parti du côté des Français fit sauter un caisson rempli de poudre.*

[11] *grosses pièces d'artillerie.*

[12] *qui faisaient des efforts désespérés pour gravir.*

[13] *des plus meurtriers.*—'seemed;' turn, 'seemed to be.'

[14] *qui, d'une éminence qui les dominait, dirigeait contre eux un feu bien nourri* (or, *bien soutenu*).

collect their skirmishers, for as soon as they had formed, they ran up the hill at the *pas de charge*, and broke up[1] the Russians at once, who fled in disorder with loss, up the hill. We could see men dropping on both sides, and the wounded rolling down the steep.[2] At 1·50, our lines of skirmishers got within range[3] of the battery on the hill, and immediately the Russians opened fire[4] at 1200 yards with effect, the shot ploughing through[5] the open[6] lines of the riflemen, and falling into the advancing columns behind. Shortly ere this time, dense volumes of smoke[7] rose from the river, and drifted along to the eastward, rather interfering with the view of[8] the enemy on the left of our position. The Russians had set the village on fire.[9] It was a fair exercise of military skill—was well executed—took place at the right time,[10] and succeeded in occasioning a good deal of annoyance. Our troops halted when they neared this village, their left extending beyond it by the verge of the stream; our right behind the burning cottages, and within range of the batteries. It is said the Russians had taken the range[11] of all the principal points in their front, and placed twigs and sticks to mark them. In this they were assisted by the post signboards[12] on the road. The Russians opened a furious fire[13] on the whole of our line, but the French had not yet made progress enough to justify us in advancing.[14] The round shot[15] whizzed in every direction, dashing up

[1] 'to break up,' here, *enfoncer*.

[2] *escarpement*.

[3] *à portée*.

[4] 'opened the fire;' but we say *faire feu* (to fire), without any article (*faire du feu* is, to make a fire, as in a chimney, &c.).

[5] You may use here either *labourer*, or *balayer* (to sweep); we more commonly use, however, *labourer* (to plough), in speaking of cannon, with reference to the ground, and to ramparts under the fire of oblique batteries. — 'shot,' here, *boulets* (plural.)

[6] 'open, here, *laissées à découvert*, and put it after 'riflemen.'

[7] *d'épais tourbillons de fumée;* or, simply, *une fumée épaisse*.

[8] 'which, drifting... rather interfered, &c. (*nous cacha en partie*).'

[9] Turn, 'had set (use *mettre*) the fire to the village;' but we say, *le village est en feu* (the village is on fire—is burning).

[10] 'took place at the right time;' simply, *et à propos*.

[11] 'had measured the distance.'

[12] *par les écriteaux des poteaux indicateurs* (or, *poteaux guides*).

[13] *un feu d'enfer*.

[14] *pour qu'il fût prudent de nous porter en avant*.

[15] *Les boulets*.

the dirt and sand into the faces of[1] the staff of Lord Raglan, who were also shelled severely, and attracted much of the enemy's fire.[2] Still Lord Raglan waited patiently for the development of the French attack. At length an aide-de-camp came to him and reported the French had crossed the Alma, but they had not established themselves sufficiently to justify us in an attack.[3] The infantry were, therefore, ordered[4] to lie down, and the army for a short time was quite passive, only[5] that our artillery poured forth an unceasing fire of[6] shell, rockets, and round shot, which ploughed through the Russians, and caused them great loss. They did not waver, however, and replied to our artillery manfully, their shot falling among our men as they lay, and carrying off legs and arms at every round.[7] Lord Raglan at last became weary of this inactivity—his spirit was up—he[8] looked around, and saw men on whom he knew he might stake[9] the honour and fate of Great Britain by his side, and anticipating a little in a[10] military point of view the crisis of[11] action, he gave orders for our whole line to advance.[12] Up rose these serried masses,[13] and passing through a fearful shower of round, case shot,[14] and shell, they dashed into the Alma, and floundered through its waters, which were literally torn into foam by the deadly hail.[15] At the other side of the river were a number of vineyards, and to our surprise they were occupied by Russian riflemen.

[1] *en balayant la boue et le sable, et éclaboussant jusqu'au visage.*

[2] *lequel* (page 29, note [10]) *servait* (page 41, note [8]) *particulièrement de point de mire aux ennemis, et au milieu duquel pleuvaient les obus et autres projectiles.*

[3] *pour nous permettre de faire une attaque.*

[4] 'received the order' (page 21, note [6]).—'to lie down,' *de se coucher par terre.*

[5] *excepté.*

[6] *nos bouches à feu vomirent sans discontinuer.*

[7] *volée.*

[8] ; *bouillant d'impatience, il.*

[9] *hasarder.*

[10] *au.*

[11] 'of the.'

[12] 'for . . . . to advance;' this construction is not French.

[13] *En un instant ces . . . . sont sur pied.*

[14] *une pluie* (or, *une grêle*) *effroyable de boulets, de mitraille.*

[15] *écumants, à la lettre, sous les déchirures causées par les projectiles meurtriers;* and leave out 'which were.'—'a number;' turn, 'a rather large number.'

Three[1] of the staff were here shot down,[2] but led by Lord Raglan in person, they[3] advanced cheering on the men.[4] And now came the turning[5] point of the battle, in which Lord Raglan, by his sagacity and military skill, probably secured the victory at a smaller sacrifice than would have been otherwise the case.[6] He dashed over the bridge, followed by his staff. From the road over it, under the Russian guns, he saw the state of action. The British line, which he had ordered to advance, was struggling through the river and up the heights[7] in masses, firm indeed, but mowed down by the murderous fire of the batteries, and by grape, round shot, shell, canister, case shot,[8] and musketry, from some of the guns[9] of the central battery, and from an immense and compact mass of Russian infantry. Then commenced one of the most bloody and determined[10] struggles in the annals of war. The 2nd Division, led by Sir De L. Evans in the most dashing manner, crossed the stream on the right. The 7th Fusileers, led by Colonel Yea, were swept down by fifties.[11] The 55th, 30th, and 95th, led by Brigadier Pennefather, who was in the thickest of the fight,[12] cheering on his men, again and again were checked indeed, but never[13] drew back in their onward progress, which was marked by a fierce roll[14] of Minié musketry,[15] and Brigadier Adams, with the 41st, 47th, and 49th, bravely charged up the hill, and aided them in the battle. Sir George Brown, conspicuous on a grey horse, rode in front of his Light Division, urging them with voice and gesture.

[1] 'Three officers;' and leave out 'here.'

[2] *tombent sous le feu.*

[3] 'the rest' (see page 118, note [17]).

[4] 'cheering . . . to the combat' (page 6, note [13]).

[5] *décisif.*

[6] *qu'il n'en* (page 30, note [11]) *eût été* (page 82, note [2]) *sans* (but for) *ces conditions.*

[7] See p. 6, n. [13], and p. 327, n. [13].

[8] 'grape,' 'canister,' and 'case shot,' are all called by the general name of *mitraille*, in French.

[9] *dirigés sur elles par une partie de l'artillerie.*—'and from,' *et par.*

[10] *acharnés.*—'in;' turn, 'that are (page 13, note [13]) recorded (use *enregistrer*) in.' [11] *cinquantaines.*

[12] *au fort de la mêlée.*

[13] 'again and again,' *à plusieurs reprises* (or, *mille et mille fois*, fam.).—'never drew back,' *ne . . . pas une seule fois;* or, *ne . . . . point d'un pas* (one step).

[14] 'roll,' *feu roulant.*

[15] *de carabines Minié;* or, *de carabines de précision* (*i. e.* carabines à balles coniques).

Gallant fellows![1] they were worthy of such a gallant chief. The 7th, diminished by one-half,[2] fell back to reform their columns lost for the time;[3] the 23rd, with eight officers dead and four wounded, were still rushing to the front, aided by the 15th, 33rd, 77th, and 88th. Down went Sir George in[4] a cloud of dust in front of the battery. He was soon up, and shouted, "23rd, I'm all right.[5] Be sure I'll remember this day," and led them on again, but in the shock produced by the fall of their chief, the gallant regiment suffered terribly, while paralyzed[6] for a moment. Meantime the Guards on the right of the Light Division, and the brigade of Highlanders, were storming the heights on the left. Their line was almost as regular as though they were in Hyde-park. Suddenly a tornado of round and grape rushed through from the terrible battery, and a roar of musketry from behind thinned their front[7] ranks by dozens. It was evident that we were just able to contend[8] against the Russians, favoured as they were by a great position. At this very time an immense mass of Russian infantry were seen moving down towards the battery. They halted. It was the crisis of the day. Sharp, angular, and solid, they looked as if they were cut out of the solid rock.[9] It was beyond all[10] doubt that if our infantry, harassed and thinned as they were, got[11] into the battery, they would have to encounter again a formidable fire, which they were but ill calculated to bear.[12] Lord Raglan saw the difficulties of the situation. He asked if it would be possible to get a couple[13] of guns to bear on these masses. The reply was "Yes,"[14] and an artillery officer, whose name I

[1] *Les braves soldats!*

[2] *de moitié.*—'to fall back,' *se replier.*

[3] *momentanément.*

[4] *Tout à coup* (p. 148, n. [2]) *Sir G— se laisse tomber au milieu de.*

[5] *il n'y a pas de mal.*

[6] See page 29, note [12].

[7] *et un feu nourri de mousqueterie parti de derrière elle éclaircit leurs premiers.* We also say, simply, *fusillade*, as well as *feu* (or *décharge*) *de mousqueterie.*

[8] *n'étions que tout juste de force.*

[9] *taillée* (fem. sing., agreeing with *masse*) *dans le roc vif.*

[10] *tout à fait hors de.*

[11] *donnait.*

[12] *était à peine en état de soutenir.*

[13] See page 3, note [1].—'to bear on;' *pour contenir*, or, *pour arrêter.*

[14] *On lui répondit que oui.*

do not now know,[1] brought up two guns to fire on the Russian squares. The first shot missed, but the next, and the next, and the next[2] cut through the ranks so cleanly, and so keenly,[3] that a clear lane could be seen for a moment[4] through the square. After a few rounds the columns of the square became broken, wavered to and fro, broke, and fled over the brow of the hill, leaving behind them six or seven distinct lines of dead, lying as close as possible to each other,[5] marking the passage of the fatal messengers.[6] This act relieved our infantry of a deadly incubus,[7] and they continued their magnificent and fearful progress up the hill. The Duke[8] encouraged his men by voice and example, and proved himself worthy of his proud command and of the Royal race from which he comes.[9] "Highlanders," said Sir C. Campbell, ere they came to the charge, "I am going to ask a favour of you; it is, that you will act so as to justify me in[10] asking permission of the Queen for you to wear a bonnet! Don't pull[11] a trigger till you're within a yard of the Russians!" They charged, and well they obeyed[12] their chieftain's wish; Sir Colin had his horse shot[13] under him, but his men took the battery at[14] a bound. The Russians rushed out, and left multitudes of dead behind them. The Guards had stormed the right of the battery ere the Highlanders got into the left, and it is said the Scots Fusileer Guards were the first to enter. The Second and Light Division crowned the heights. The French turned the guns on the hills against the flying masses, which the

[1] See page 35, end of note [20].

[2] *mais le suivant, puis un troisième, un quatrième.*

[3] *firent de sanglantes et larges trouées.*

[4] *si bien qu'on apercevait par moments un passage libre.*

[5] 'to,' here, *de*.—Leave out 'lying,' and see page 10, note [9], and page 48, note [13].

[6] Simply, *traces perceptibles des projectiles destructeurs*.—'This act,' *Cette mesure.*

[7] *d'un péril imminent.*

[8] *Le duc de Cambridge*.—'by,' *de.*

[9] 'to come,' in this sense, *descendre*, or, *sortir.*

[10] *me donner le droit de*.—'for you to wear;' remember that this construction is not French.

[11] 'to pull,' here, *lâcher.*

[12] 'and obeyed well (*ponctuellement*, here; or, *de point en point*) to.'

[13] Simply, *tué*.—For various other ways of rendering 'to shoot,' see page 60, note [9], and page 167, note [7].

[14] *de.*

cavalry in vain tried to cover. A few faint struggles[1] from the scattered infantry, a few rounds of cannon and musketry, and the enemy fled to the south-east, leaving three generals, drums, three guns, 700 prisoners, and 4,000 wounded behind them. The battle of the Alma was won. It is won with a loss of nearly 3,000 killed and wounded on our side. The Russians' retreat was covered by their cavalry, but if we had had an adequate force,[2] we could have captured many guns and multitudes of prisoners.—(W. H. RUSSELL, *The War*.)

[1] *Après quelques efforts languissants;* and leave out 'and;' or, *Encore quelques . . .* &c., and translate 'and:' but this latter construction is chiefly used in relation to a future time, or to a conditional past, as, *encore un peu de temps, et vous ne me verrez plus*, and, *encore quelques renforts, et c'en était fait de l'insurrection* (a few more reinforcements, and it would have been all over with the insurrection—and the insurrection would have been entirely suppressed).

[2] *en avions eu suffisamment de notre côté.*

THE END.

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